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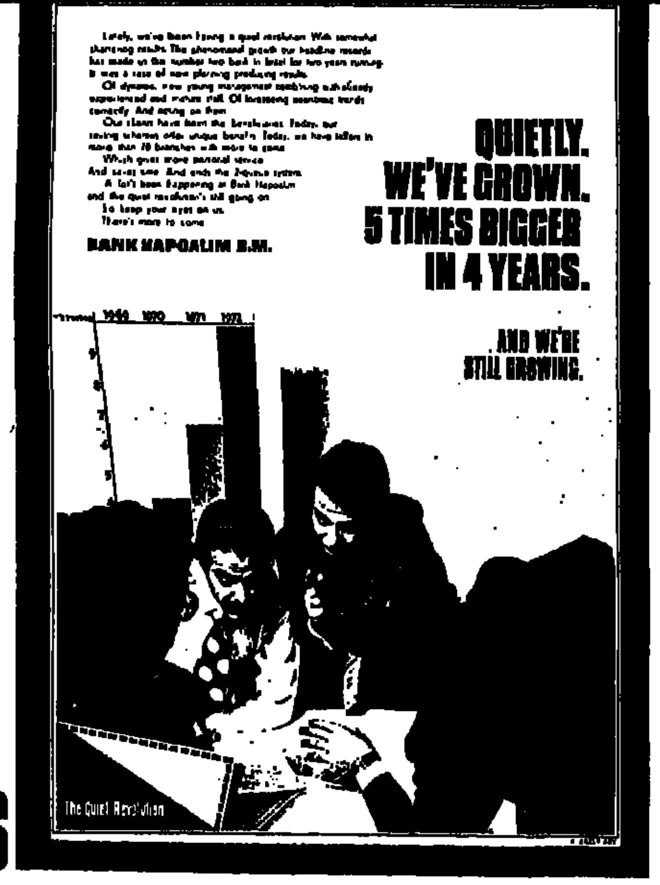

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Friday, June 21, 1974

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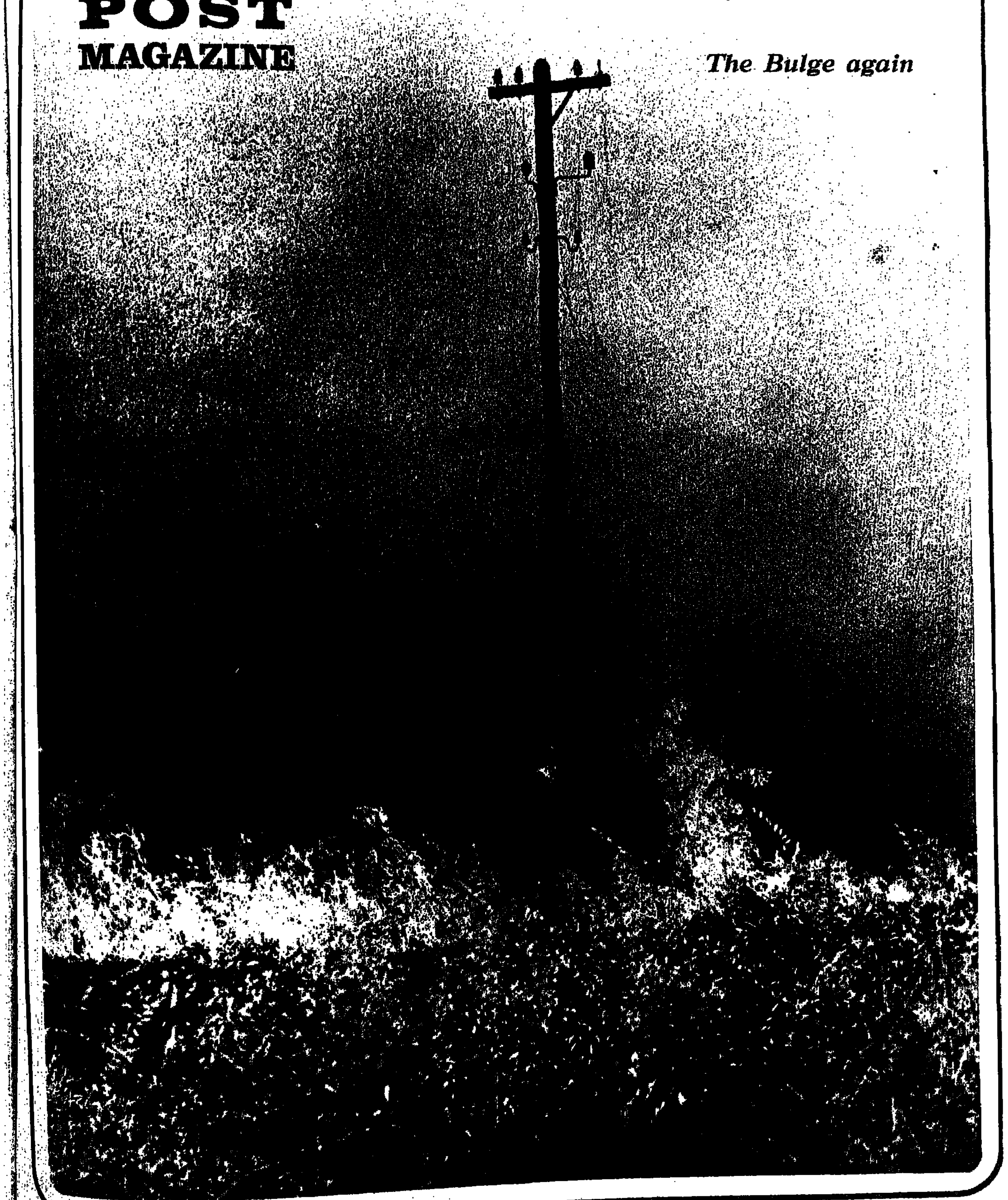

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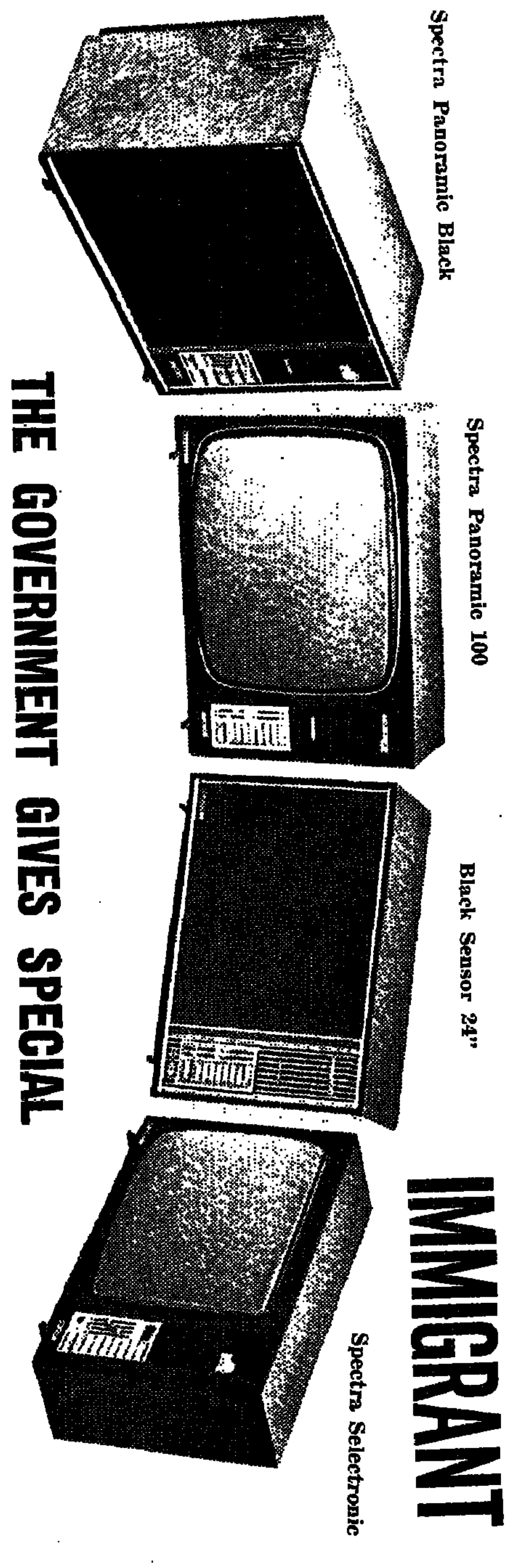

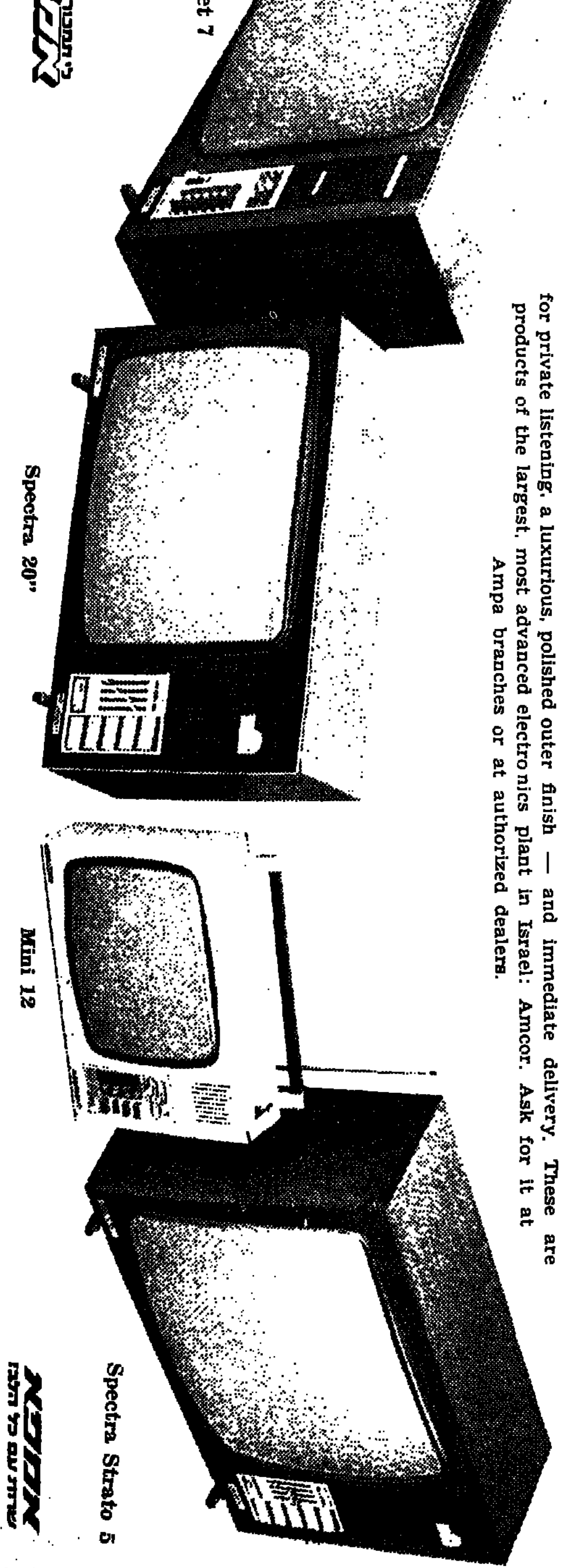

פרסום גלבלום

THE JERUSALEM
POST
MAGAZINE

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Cover picture: Brush fires in the Bulge as Israel withdraws her forces. (Rubinger)

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Nixon and beyond

The presidential journey to the Middle East has left Israelis with many questions, and some doubts, as to what the new United States attitude towards the Arab states presages for Israel. DAVID LANDAU finds some of the answers in Secretary Kissinger's pronouncements during the Nixon visit in Jerusalem.

(Unipix)

IN FIVE YEARS FROM NOW, or perhaps even less, when we can look back on President Nixon's visit from a true perspective of time and history, how will it be remembered? If events of lesser international moment than the outbreak of war or of peace still deserve to be called "historic," then this visit certainly qualifies. How will it prove to have altered or influenced the course of our history — and that of our neighbours?

What, in five years' time, will President Nixon's 25 hours in Jerusalem this week bring to mind? The joint statement, replete with the warmest affirmations of friendship and support, and the promise of all manner of aid and succour? Or the snap press conference held by Dr. Kissinger, with its pregnant message of "depolarization" in the Middle East, of Arab willingness to live with Israel and of the "pain" and "uncertainty" in store for Israel — coupled with the soothing assurance that the matter of the U.S.-Egyptian nuclear agreement "is going to blow over very quickly"?

Both Dr. Kissinger and the President himself stressed during the visit — as they have stressed so often these past seven months — that the "depolarization," the American rapprochement with the Arabs, would not be "at Israel's expense."

At the state banquet in his honour President Nixon said, "Under no circumstances does the fact that the United States is seeking better relations with some of Israel's neighbours mean that the friendship of the United States and the support for Israel is any less."

Could this be true, every Israeli in the audience wondered. Was it realistically possible?

As if to heighten these questions and apprehensions, which Dr. Kissinger attributed the next morning to a "difficult and painful adjustment for Israel," the President immediately launched into his call to Israel's new government to choose "the right way — the way of statesmanship."

The President spoke disparagingly of the other way, the "easy" way, which meant: "Don't move, because any movement has risks in it, and therefore resist those initiatives that may be undertaken, that might lead to a negotiation..."

The "right way," on the other hand, while "not risking your country's security — that must never be done," recognized "that continuous war in this area is not a solution for Israel's survival."

THE QUESTIONS, the doubts and the apprehensions which the President's speech, and Dr. Kissinger's follow-up press conference in the morning, have raised in Israeli minds are very much "Israeli questions." The U.S. does not see the situation in terms of those questions at all. In fact it refuses to recognize their validity. Attributing to them psychological causes (Dr. Kissinger: "...the sense of catastrophe, partly as a result of Jewish history, partly as a result of Israel's history, has to be deep in the souls of everybody here, and we, as Americans, have to understand it"), the U.S. rejects their objective legitimacy.

The Secretary stated the American view very clearly indeed: "...I believe that as a result of this trip and of the events that will follow this trip, Israel will understand that its long-term security is more surely guaranteed by what is now going on *and in fact it is the only way to assure it*." (My italics.)

The questions and the doubts hinge on one's definition of the phrase, "not at Israel's expense." They are "Israeli questions" because they are contingent on the basic Israeli premise that a peace settlement without "secure borders" — meaning militarily defensible borders substantially different from those of 1967 — would be unacceptable, would have to be imposed from the outside, would be bad for the future of Israel and would certainly be worse than the present situation.

The U.S. view, graphically illustrated by the Nixon visit, is that a "strong Israel" — militarily and economically strong, thanks to massive American assistance — can afford to make far-reaching territorial concessions, and in fact must eventually bring itself to make them in the interests of its own security and in the interests of world peace. In the context of a newly-thriving, more U.S.-oriented Middle East, such concessions by a "strong Israel" would not be dangerous and could open the way to a lasting settlement.

The alternative, a continuation of the *status quo*, an ongoing state of hostility with periodic eruptions of war, would ultimately endanger the existence of Israel, or, worse still, draw the Big Two into an open confrontation.

THIS FUNDAMENTAL difference of outlook has been latent in the growing intimacy of the U.S.-Israel relationship throughout these past seven years. It only came to the surface once, when Secretary William P. Rogers launched his famous "Plan," because there was only that one occasion when the possibility of a territorial settlement with the Arab states — or at least with Egypt — seemed at all realistic to American policy-makers. But it was never far beneath the surface, and both sides always realized that a time would come when it would have to be thrashed out.

Now, after the monumental changes that Dr. Kissinger has precipitated in the area, the U.S. believes that the time is propitious as never before for pressing ahead to a further and more permanent territorial arrangement — not necessarily a final peace settlement — between Israel and Egypt. The question would then be how much land to give up for what sort of political return from Egypt — and how much to leave for a future third stage. The U.S. would urge Israel towards greater generosity in Sinai than Israel itself has been prepared to contemplate.

It seems melodramatic to say that the confrontation with the U.S. that has loomed for seven years is at hand — but Dr. Kissinger himself, in his Jerusalem press conference, gave notice that the territorial item was the next on the agenda. Asked about the Palestinian problem, he replied: "...I think it is premature to speculate on this point when there are the other issues, such as borders and territory, that require more urgent consideration."

Israel's Foreign Minister would be in Washington next month, he announced, and its Prime Minister "at an early date — and we will then discuss a common approach to the negotiation." The Geneva Conference can be expected to resume no later than the year's end.

The "Rogers Plan" was frozen, but not frozen to death, and it turns out to have been — as many Israelis long suspected — not the private idea of the former Secretary of State, but the expression of the Nixon Administration's long-standing policy which has, if anything, been confirmed and strengthened by its recent great successes. Mr. Rogers himself reportedly once asked Israeli leaders why they insisted on referring to "the Rogers Plan" when it was, in fact, President Nixon's own plan and policy. Among the plethora of quotations from Mr. Nixon's past speeches which were recalled here in advance of his visit, was one he made as a 1968 Presidential candidate, insisting that Israel had the right to trade the occupied territories for peace — but no right to annex them in perpetuity.

The Rabin Government, which was able to establish an independent image and identity during the Nixon visit (and this despite the President's chivalrous behaviour towards former Premier Golda Meir), reacted confidently and with dignity to the twofold message delivered by the President and Dr. Kissinger. To the commitment of long-term military and economic aid and its publication in the joint statement, to the ringing phrases hailing the "unique relationship" and "excellent relations" between the two countries, to the President's condemnation of Arab terror and his pledge to succour oppressed Jewish minorities — the reaction was one of unstinting gratitude and warm appreciation.

And Premier Rabin, in his own press conference on Monday night, agreed wholeheartedly with the President that a strong Israel, secure in its own strength, could confidently embark on negotiations for peace. There could only be meaningful talks, he said, if Israel remained strong, because a weakened Israel would tempt the Arabs to make war, not peace.

What of the "risks," the "pain and uncertainty," to which Mr. Nixon and Dr. Kissinger had referred? Mr. Rabin did not shy away from the question, but answered boldly and baldly that Israel knew it would face "discussions and hard arguments" on the road to a settlement, and knew that the time was approaching when it would "have to deal concretely with these issues." Mr. Rabin will in all likelihood be called upon to deal concretely with these issues in Washington this summer — and perhaps to begin the hard argument.

IT NOW SEEMS CLEAR that the massive military and economic aid requests submitted by Israel during the visit won a generalized undertaking of favourable consideration. The commitments set out in the joint statement are commitments in principle, with all the details still to be worked out. The statement notes that further negotiations will be required on both the military and the economic aid packets, and a Defence Ministry delegation will visit Washington next month to pursue these negotiations (with Minister Peres himself preceding the delegation).

After the visit and publication of the statement, officials here professed themselves fully satisfied with the aid provisions. The President, they said, had indicated a positive response to "the new, and much larger, dimensions" of Israel's needs for the mid — and late 1970s. He had not been expected to approve or sign detailed undertakings. This was not his style. He left details to be worked out later.

This actual procedure differed markedly from the official optimism expressed before the visit that the President would in fact give final approval to the military and economic aid requests which had been prepared in meticulous detail — during the marathon disengagement talks with Dr. Kissinger and in subsequent contacts early this month. All sorts of figures in millions and billions had been bandied about by officials and in the press in the days preceding the visit. But one presumed that the ministers involved in the talks with the President were equipped with the correct figures, and duly presented them.

The millions and the billions and the arms, in fact, were the only thing that seemed reasonably certain in official Israeli eyes at the end of the Nixon visit.

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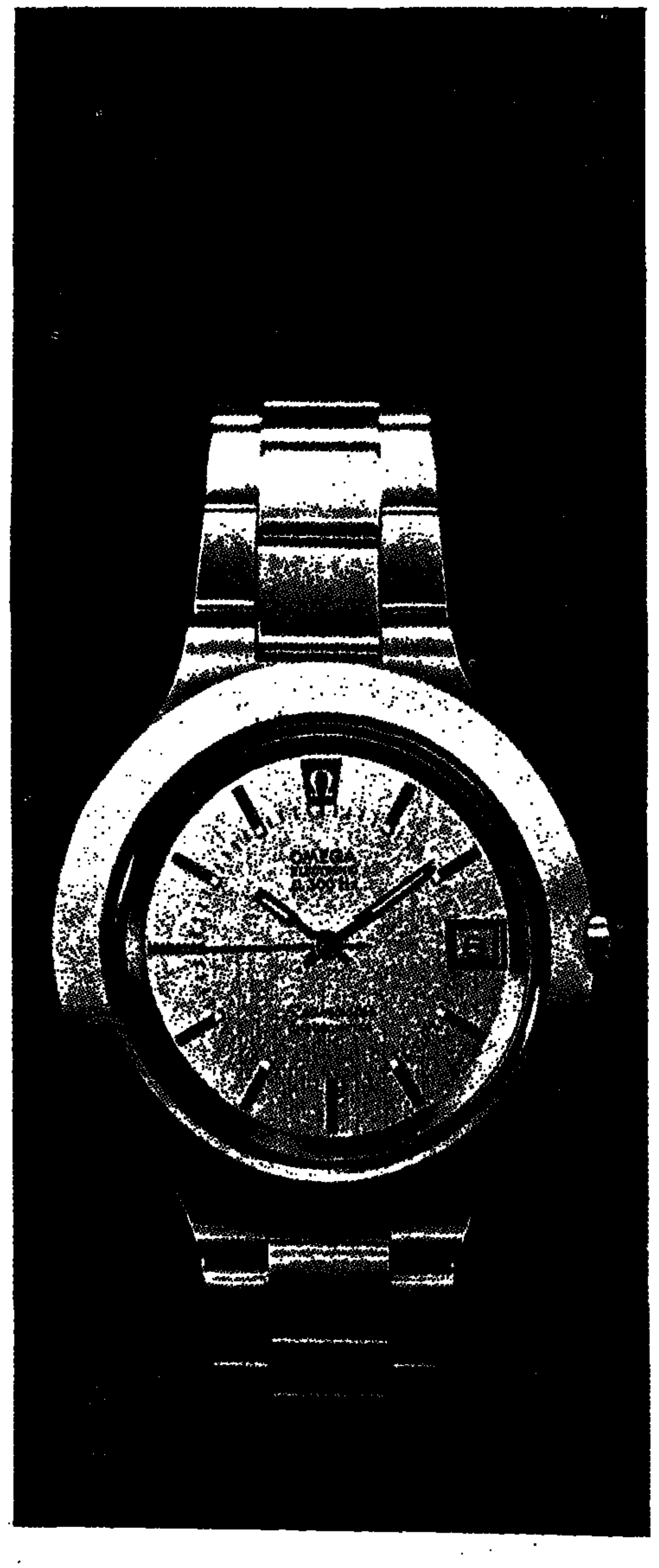

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PARLIAMENTARY REPORT / Lea Ben Dor

IT HAS NOT been easy over the past decades to decide what makes democracy. Often enough, democracy has been voted out of office and tyranny voted in, and not in Hitler Germany.

There was malice, ill-will and a measure of hypocrisy in the Knesset on Wednesday, when the National Religious Party and the Likud brought in their no-confidence motion against Mr. Yitzhak Rabin's government. But there was also a feeling that Rabin must make a good case or he would go down to defeat sooner or later. The Knesset was playing a part. The motion was defeated, but it will not be the last one. This government with its one-vote majority in the House is going to be attacked, even beleaguered, and it is going to have no peace. The cabinet ministers are going to have to come to vote even when they have other patently more important things to do than raise a hand, but one result is that an almost moribund Knesset is going to come to life. It is not only that each vote counts now. Opinions count, arguments count, debates count. It is no longer beyond all reasonable limits of probability that the opposition might one day be the government. Already, Mr. Begin, the Likud leader, appears to have taken a new lease of life, and from sepulchral gloom he has turned quite jaunty.

What is more important in the long run, and even in the fairly short run, the Labour Alignment is going to have to develop and agree upon a policy line or it will not be able to survive under the new, tougher conditions. Not that a caucus must decide tomorrow exactly where our border with Jordan is to run. But there will have to be some principles, some guide-lines by which to decide, when the time comes, what is acceptable and what is worth a fight.

Last week, ex-Rafi Mordechai Ben-Porat was ready to leave the Knesset because he did not feel able to support the new cabinet's policies, foreign or domestic, and perhaps for other reasons as well. If he stayed, it is because policies will have to be made now. Rabin is not a Ben-Gurion with a set of ideologies, principles and opinions springing full-blown from his head, to be criticized or questioned only rarely, and the penalty for the questioner instant unpopularity with the party — not necessarily with Ben-Gurion himself — lest the Old Man threaten to resign. Those days are over, for the time being. With the three dominant figures gone from the last cabinet — Mrs. Meir, Dayan and Sapir — the survivors and the newcomers not only have a chance to do their own thinking, they are going to be forced to do so. And if they make a mistake, they will have to take the blame themselves. Rabin is human, fallible, not a prophet, nor any kind of superman. A time for democracy.

MR. BEGIN was on a moderately good wicket for his no-confidence vote, at least in the immediate, parliamentary sense. He did not make the mistake, this time, of blaming the government in thundering phrases for having permitted the Americans to promise a nuclear reactor to Egypt, the fruitless kind of complaint he has often made in the past. He blamed the government roundly for having mishandled the reaction to this unwelcome piece of news, as evidenced by the fact that Foreign Minister Allon's first TV speech on this issue on Friday evening was followed by a second, noticeably different version the next evening (with the first speech run over again in case anyone had missed it.) The first speech was very soothing, and emphasized that he was sure the U.S. would not do anything to jeopardize our security interests … such simple faith between nations is uncommon. The view was evidently not only Mr. Allon's, for Information Minister Yariv also spoke of the reactor deal in mild terms. Then there were cabinet meetings and meetings of the Foreign Affairs and Security Committee, and the only possible conclusion is that a decision was taken at some stage that, Nixon visit or no, there would have to be critical reaction to the introduction into Egypt of the whole range of nuclear industry. Obviously, people should not be in such a hurry to offer officially binding opinions, and there were plenty of critics in the Knesset to say so.

But Mr. Begin's real argument was that this government is so enslaved to the U.S. that it is prepared to swallow anything at all, and that the Americans are so sure of this that they did not even trouble to tell us beforehand what was being planned. In the past there has been such advance warning. It doesn't do much good, but it helped the Foreign Minister to get his reactions right. Even Dr. Kissinger's belated explanation that the State Department had instructions to tell us, but forgot, was not flattering, and tended to bear out Mr. Begin's argument.

THE MOST sensible long-term observation of the day came from Prime Minister Rabin, who said that times are changing. Not a very original thought, but one often forgotten in this country. What is more, nobody needs nuclear energy more than we do, because our sources of conventional fuel are uncertain. And if the Egyptians are going to get reactors sooner or later in any case, he said, it was better that they should get them from the U.S., with strict controls over the fuel, than from some other, less fussy, source. It is a fact that Canadian controls in India were less stringent; today, after the Indian bomb detonation, the Canadians might not take this risk again.

One unpleasant thought that has been raised in this connection is that there is no evidence that there was any coordination between the U.S. and the Soviet Union concerning the Egyptian reactor. There are indications that Egypt asked the Russians for a reactor but perhaps the Russians were not feeling generous just at the moment. In any case they have not scattered even small reactors around as lavishly as the U.S. But what if they let the world see a controlled American-built reactor go up, and supply the extra fuel needed for illegitimate purposes?

Another one is that a reactor now only in the talk stage will take a good few years to become operational, but meanwhile its real value to Egypt is the opportunity to train large numbers of personnel at home to carry out all parts of the work. They would then be ready to make good, or ill, use of the nuclear tactical weapons being built, or any other nuclear toy that comes on the market.

MR. BEGIN seemed to feel that the American Congress could be pushed into stopping the reactor agreement, but that seems unlikely. If I had my choice, I would rather have them push Russia to let Jews emigrate, and I don't see them pushing in two directions at once on our behalf. Perhaps, if the State Department had not forgotten to tell us, and there could have been a little quiet diplomacy, without the added difficulty of the public withdrawal of an offer, it might have been possible to prevent the scheme.

Alternately, we can just threaten to make a bomb ourselves. The foreign press always writes that we have the capacity, and perhaps the Egyptians will believe this tale. After that, it will be time for summitry and detente between Egypt and ourselves.

AT HIS EARLY morning press conference last Monday, Dr. Kissinger explained the principles of his current strategy. After the war, he said, the Middle East was polarized, with the Arab world on the one side, backed by the Soviet Union, and Israel on the other, backed by the United States, and "every conflict in the Middle East had the insoluble quality of a superpower confrontation." Very dangerous, even for the United States. In Vietnam, the U.S. simply withdrew from an insoluble conflict and the results have not been particularly satisfactory for the Vietnamese, for the war has continued.

If getting out does not work, the only other way of ending a confrontation is to get in on both sides, improbable as it may sound. You cannot end the conflict, but you break up the alignment and abort the conflict that way. De Gaulle, in a less talented experiment, made the mistake of simply switching sides and got nowhere at all. Did the Russians perhaps agree? Or didn't they catch on in time? Or was an anti-Soviet Sadat heaven's chance gift to Dr. Kissinger? This would make President Nixon's trip the original, essential keystone of the plan, not an afterthought to give him a bit of the credit for urgent personal reasons.

The strategy is audacious, and certainly better than that in Vietnam. Now that the the Russians have impeached Mme Furtseva they should, for the sake of symmetry, build a nuclear power reactor for us. Mr. Nixon could propose it when he goes to Moscow for his summitry.

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مأخوذ من الأصل

Nuclear power in the Middle East

President Nixon's offer to President Sadat of U.S. help for an Egyptian nuclear reactor programme has set off a wave of objections the world over. Professor GABRIEL STEIN, a scientist with a long-time interest in nuclear disarmament, suggests that only the most stringent safeguards can stop this American initiative from having the most dangerous results.

PRESIDENT NIXON'S tour of the neighbouring Arab countries and of Israel came to put the seal on Secretary Kissinger's achievement of making the United States the unquestionably leading power in the Middle East. On Friday, June 14, the Presidents of the U.S. and Egypt agreed on a process leading to the provision of American help for a peaceful Egyptian nuclear power programme. The first — hasty and politically inept — response of Israel's Foreign Minister and deputy Prime Minister, Yigal Allon, was one of unqualified welcome. By Monday, June 17, when a similar programme for Israel was announced by President Nixon in Jerusalem, a growing wave of reservations, criticism and objections arose, firstly in Israel, including harsh words of caution from former Minister of Defence Moshe Dayan, then in the U.S. and throughout the world, emphasizing various aspects of possible future dangers both in a regional and in a world context. President Nixon came to conclude matters. He left as the prime mover of a new dynamic.

The unique political forces of the Middle East were revealed in the oil crisis to be capable of focusing global attention on a major, though latent, problem of modern civilization. Nixon's new start may draw universal political attention to the equally important, and potentially more dangerous, problem of a world energy economy based on a rapidly spreading multitude of nuclear power reactors, and dependent on the fragile control of radioactive fissile materials. In this dynamic of world significance, Egypt and Israel may now play crucial roles.

THE RAPIDLY INCREASING population of the world demands higher standards of living for many more people. In addition to food, they demand the goods of technology. Industrial development to provide these depends primarily on energy. Humanity in some countries is on a collision course. There is now still enough liquid fossil fuel in the world for all — at a price; but in some 15 years there is likely to be a genuine scarcity of it. The results would be catastrophic in the absence of an alternative. The demand for power in the U.S. is at present 10 times greater per capita than in Israel, and some 150 times greater than in some developing countries. The energy requirement of Israel doubles roughly every ten years. The only available alternative to oil of sufficiently developed technology and quantity is nuclear power based on fission of uranium. This technology took some 30 years to develop to its present imperfect, but functioning, state. The setting up of a new nuclear power station takes some seven years from decision to operation.

Few nations have acceptable nuclear power stations for sale in the competitive world market. The USSR has supplied small reactors, suitable for research, to a number of countries, including Egypt. It has been admirably reluctant to supply nuclear weapon know-how even to allies — one of the reasons for the split with China. Whether because of reluctance inspired by non-proliferation considerations or for one or more other reasons — lack of manufacturing capacity for export, inferiority of technological design, reliability or cost effectiveness in comparison with Western types — it has not supplied medium- or high-power generating reactors to prospective buyers.

Countries capable of buying in the open market, such as West Germany, have increasingly turned to U.S.-designed power reactors, albeit with additional safety requirements. France's independent power-reactor development programme has not led to comparable sales. Britain's own development programme, which led to the relatively cost-ineffective but well-functioning Magnox reactors, has bogged down. Magnox reactors cannot be made efficiently for sizes larger than some 600 megawatt, while the electricity generating plans of many countries call for more effective, large units. Other British designs are as yet unsuccessful. Both the English and probably the Scottish Electricity Boards wish to buy U.S.-designed power stations for the urgently required, interim stage of British power development.

The only proven design highly competitive with the U.S. designs is the Canadian CANDU reactor. The U.S. designs, of Westinghouse and of General Electric, use enriched uranium and light water in their schemes. Enriched uranium is produced in very expensive diffusion plants, which exist in only a few countries. With the rapid increase in nuclear power station requirements, a shortage of enriched uranium may occur in the 1980s.

The Canadian reactor uses natural uranium and heavy water. For some countries, I believe also for Israel, Canadian reactors would be desirable as either the first or at least one of the first reactors. India has bought Canadian power reactors; it also has other uncontrolled sources of weapon-grade fissionable materials. It is not stated that India used material from the Canadian reactor for its recent weapon-like test. Under comparable safeguards, Canadian reactors may even be superior to the U.S. designs in over-all safety.

One of the paramount considerations for Israel in embarking on a nuclear power programme is the political necessity of giving absolute assurances to the world, and in particular to the Arab countries, that Israeli power reactors will never be used for a weapons programme. Similar iron-clad guarantees are required for Israel from any Arab country, especially Egypt now, which acquires power reactors. Had Egypt and Israel found the way to mutually satisfactory assurances on Canadian reactors, this might have been preferable from a number of points of view. As matters stand, and the political consideration being uppermost, such symmetrical arrangements may perhaps be obtained, and should be strenuously worked for, under U.S. supervision and guarantee.

The proliferation of fission power reactors poses major world problems. Their safety under operation cannot be absolute. A major accident in one of them could result in total local disaster and world-wide damage. Doubts about the U.S. designs were emphasized during the British debate by the British Government's Chief Scientist, Sir Alan Cottrell, now in Israel for his award of the Technion's important Harvey Prize.

"Rapid fracture from large cracks or defects in the thick sections is in principle possible in steel pressure vessels under operational conditions", he said. "The possible gradual growth of small cracks in highly stressed regions, by ageing and corrosion effects during service, needs further scientific investigation, as also does the effects of thermal shocks from emergency cooling water in a loss of coolant incident."

Behind the measured words loom spectres of disaster should an accident happen somewhere in the world. Yet the next ten years will see a multiplicity of very high-power nuclear complexes arising — some in technologically highly-developed safety-conscious countries; but some in less developed countries, eager for prestige or technological and industrial need to acquire the new, dangerous power for good and/or for bad.

Ralph Nader, the U.S. watchdog of environmental purity, said recently:

"I don't think that there will be another nuclear fission plant built in this country after five years. I think there is going to be the biggest environmental, legal, legislative... battle in the history of the country. It is utter folly... to replace a significant portion of our electricity resources and increase supply from nuclear fission plants... (it) may well go down in history as the most prominent act of technological suicide that a country has ever advocated. And to engage in the promotion of these nuclear fission plants overseas, to try to sell them to countries like India and Brazil and African nations whose technical infra-structure of care is orders of magnitude below ours, is also an act of folly."

Nader is right in his estimate of the global dangers we shall face; he is wrong in his certainty of action.

Professor Bernard T. Feld of M.I.T. emphasizes additional dangers of the menace of a fission-power economy. Fuel elements reaching uncontrolled hands may lead to the production of nuclear weapons. Research during the past year (and the knowledge gained) has led to increased danger in this connection. Previously, the formation of plutonium 240, which is not readily fissionable, set a low limit to the conversion and utilization of uranium fuel elements in reactors, before they became unsuitable for weapons use; but recently it has been shown that much higher conversions are possible without preventing the manufacture of relatively low-yield weapons.

Beyond fission reactors of the present generation loom the breeder reactors, most cost effective but much more dangerous, being inherently less safe and producing more lethal radioactive material. Fusion reactors, which will be much safer, are many years away in scientific and technological development. One of the world tasks, if fission reactors of the present or even safer varieties are unavoidably needed, is to prevent the introduction of breeder reactors on a world scale, with the immeasurably greater potential danger. This is still possible, if concerted action is taken soon and investment in fusion technology is greatly accelerated, and until more harmless sources of energy, other than nuclear, become available.

WHERE DO EGYPT and the Arab world, where does Israel, stand in this world picture of nuclear menace and global danger?

With all its tremendous problems of exploding population, stagnant per capita income, questionable food supply and low rate of technological and industrial development, together with excessive defence requirements energy is not at present one of Egypt's major worries. The Asswan Dam provides reserves of hydro-electric power and Egypt still has enough liquid fossil fuel of its own for quite a number of years. The political changes in Egypt have led to well-conceived military, political and, it appears, domestic, social and economic plans. In the Egyptian Government, the role of science, technology, and industrial development is in principle well represented. It will be the Egyptian Minister for Electric Power who will negotiate with the U.S. for the nuclear power programme.

The execution of this wide spectrum of plans will face Egypt with major problems of suitable manpower and allocation of resources. There is great hope in Israel that the present Egyptian Government wishes, at least for some years to come, to concentrate on the development of Egypt, preserving some measure of peaceful co-existence with Israel. For its position in the Arab world, Egypt needs prestige. Poor in resources, she must acquire that prestige through political and military prowess, and, increasingly, through technological, scientific and industrial capability.

If Israel cannot prevent the introduction of nuclear power into the Arab world, perhaps it is the least of evils if it is Egypt that enters this road, which requires so much restraint, statesmanship and sacrifice of resources from those travelling on it. But Israel must be satisfied that Egypt only sets foot on the road under far-reaching safeguards guaranteed and meticulously enforced by the U.S.

Many details will have to be worked out and lethal dangers to both sides will remain. Tremendous responsibility will rest on the U.S. to assure maximum safety in this inherently risky field.

For Israel, the counterpart programme offers great challenges of statesmanship and internal planning. The introduction of nuclear power to both sides in the Arab-Israeli conflict is of greater potential danger to Israel. Israel has made repeated statements of no-first use of nuclear weapons, and it is certain that their introduction into the conflict is not wanted by Israel, and would be lethal to the Arab states on her borders. Israel is justly worried about how changes of regimes, or the intervention of unauthorized hands might change the picture and overthrow the precarious balance now being so carefully built, which may, we hope, lead to peaceful arrangements with all the neighbouring Arab countries.

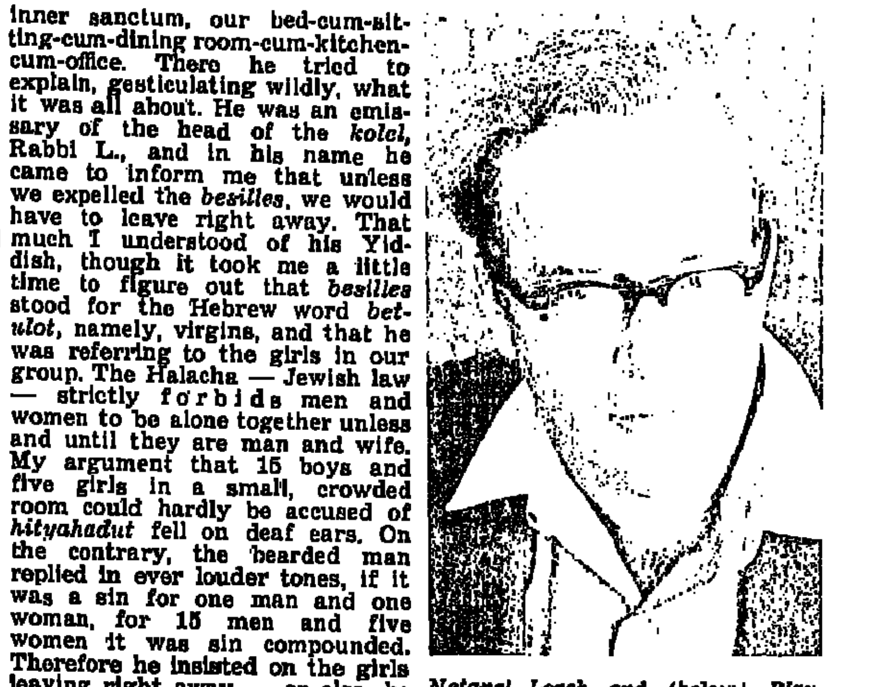
For Israel, nuclear power is desirable and warranted in terms of the proven requirements of her energy development programme, industrialization and availability of manpower for this specific task. In recent years Israel has not kept pace with Egypt in technological and industrial planning and development. Israel's absolute edge is still there, but it is being blunted by insufficient government interest and investment. There is no Ministry charged with energy policy, power development, or scientific, technological and engineering development. The closing down, instead of the strengthening, of the Ministry of Development, and the scattering of these functions among several ministries whose interest varied, was a major mistake. There is no focus of analysis and decision-making on these matters at cabinet level, and a woeful lack of governmental competence compared with other countries faced with similar tasks and possessed of equal abilities. The present shock should lead to salutary changes.

In view of her necessities and justified fears, in view of the worldwide implications of the spread of nuclear power economy, Israel should be interested in assuring far-reaching understanding with Egypt on mutually satisfactory guarantees, and in making certain that the U.S. commits itself irrevocably to safeguards and guarantees acceptable to both sides, and to vulnerable Israel first and foremost. In the absence of these, Israel should do all she can to object to, and to prevent, the introduction of dangerous nuclear means by the U.S. into the Arab side of the present conflict. In the absence of fully satisfactory undertakings accepted by both sides, America's action may lead to dangers of world proportions.

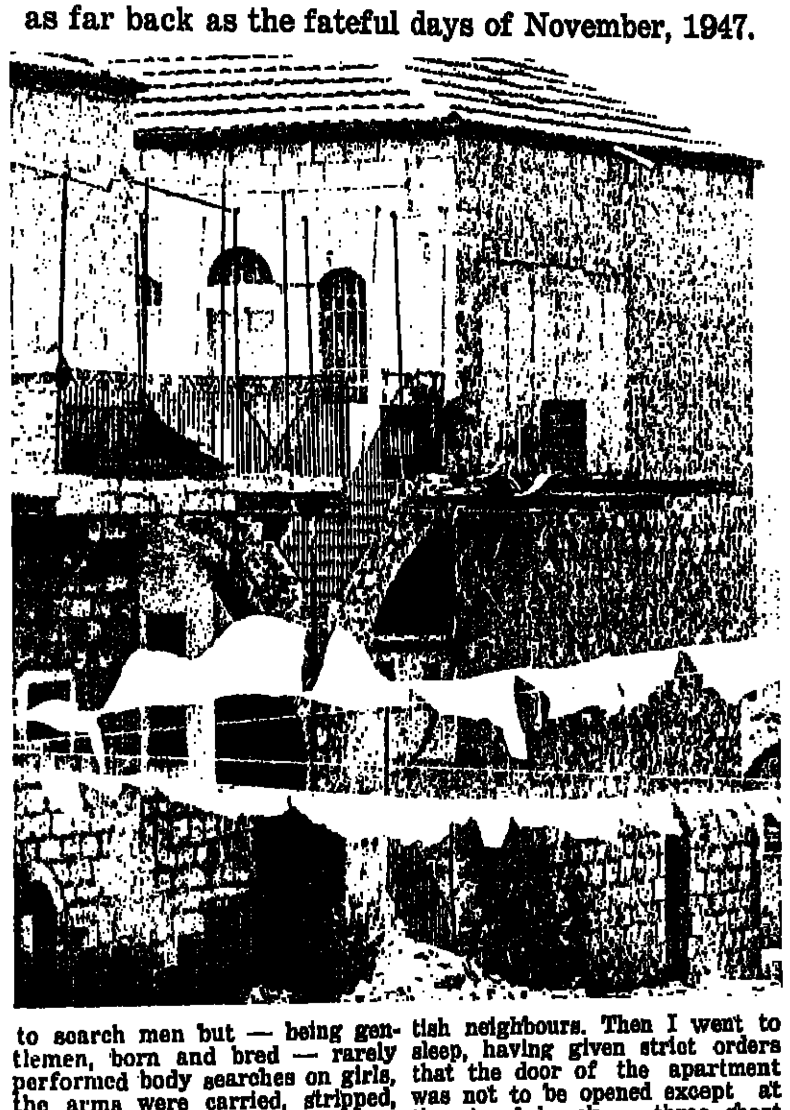
Gabriel Stein is Professor of Physical Chemistry and Director of the Casali Institute of Applied Chemistry at the Hebrew University of Jerusalem.

The 3rd front

Some people may have been shocked to read that Rabbi Amram Blau, head of Jerusalem's Neturei Karta, intended to ask President Nixon this week to ensure that the Mea She'arim quarter was "freed" from Israeli rule. But the rabbi's violent opposition to "godless Zionism" is nothing new, and NETANEL LORCH had an encounter with it as far back as the fateful days of November, 1947.



Netanel Lorch and (below) Blau.



THE GREATEST military thinkers and strategists tell us that in war the thing to avoid above everything else is fighting on two fronts simultaneously. Great powers have lost wars, have lost empires, because they did not heed this sound, basic advice: avoid the second front.

But I had to conduct a war on three fronts, simultaneously, with 15 boys, five girls, 10 sten guns and three pistols — three fronts at once.

It was a few days after the United Nations resolution on the partition of Palestine, adopted on November 29, 1947. As is well known, both the Arab government members of the U.N. and the Arab Higher Committee, representing—or pretending to represent — the Arabs of Palestine, had violently opposed the resolution, and had declared, at the U.N. and elsewhere, that its adoption would cause violence without precedent in the Holy Land; in the more flowery language of Azzam Pasha, then Secretary-General of the Arab League, there would be "a bloodbath not witnessed by the world since the days of Ghengis Khan."

Thus, on the day following the adoption of the resolution, the first victims of Israel's War of Independence fell — passengers on a bus going from Netanya to Jerusalem. On the afternoon of the same day, as I was waiting for the No. 9 bus going to the Hebrew University on Mt. Scopus, I was spotted by a Hagana friend who informed me that all Hagana commanders were to be mobilized for full-time service, and directed me to go to headquarters for instructions. Since many of the Hagana commanders in Jerusalem were students in their spare time, the bus terminal was an ideal mobilization office. Public announcements were, of course, out of the question for an underground organization, and personal visits to individuals would have been much more time-consuming.

At H.Q. — the Alliance Israélite School, adjoining the market in Mahane Yehuda, recently demolished to make room for a mammoth office building — I was informed that I had been appointed commander of the Hungarian Houses, an ultra-Orthodox compound on the outskirts of Mea She'arim, facing the road to Mt. Scopus. Across the street was the Musrara Quarter, where the Arabs were putting up positions, and the Mea She'arim police station, manned by British and Arab policemen. Indeed, there were a number of Arab shops even on "our" side of the street.

My mission was, inconspicuously, to defend the compound against Arab attack, and to prevent any interference in my sector with Jewish traffic to Mt. Scopus without drawing the attention of the British policemen across the street. It should be remembered it was still illegal for Jews to carry arms — in fact, punishable by death. British forces were still engaged in arms searches throughout the country, and only a few days after my appointment they confiscated arms in a neighbouring sector, detained those who had carried them, and then released them unarmed and helpless near Damascus Gate, to be cruelly lynched by an Arab mob.

The precise meaning of "inconspicuous" and presumably inaudible defence was not spelled out — like so much else in the Hagana, it was left to the ingenuity and improvisation of the man on the spot. The forces at my disposal were the above-mentioned 15 boys, five girls, 10 Sten guns and three pistols (of three different makes). As dusk fell, we set out on foot to our HQ, an empty two-roomed apartment of the *kolel* (compound), whose windows faced the main road and the police station. Since we knew from past experience that British soldiers or policemen were likely to search men but — being gentlemen, born and bred — rarely performed body searches on girls, the arms were carried, stripped, under the skirts of the girls. For this purpose the girls had been divided into categories: the skinny ones carried pistols, the plump ones, in rising scale, ammunition or various components of the Stens. One of the girls could have easily concealed a small field gun under her skirt — but, alas, such a weapon was still undreamt of in Hagana's meagre armoury.

In order to be less obnoxious in the strictly religious quarter through which we now passed and whose defence was to be our responsibility, all the boys wore hats of one description or another. As we tiptoed through the darkened courtyard, women came out to bless us: *"a broche oif dain kepale"* — a blessing on your little head. During the course of the afternoon they had heard sporadic shooting from various directions, and they were relieved that we had come.

I posted sentries on the first front, facing the Arab quarter, and on the second, facing the British police station; made arrangements for their relief every four hours; told the rest of the group to spread their blankets on the floor of the crowded apartment, and to refrain from any unnecessary noise which might invite the attention of our British neighbours. Then I went to sleep, having given strict orders that the door of the apartment was not to be opened except at the signal knock — three short taps followed by a long one, the famous V for Victory from Beethoven's Fifth Symphony, which somehow struck me as being the most appropriate for the occasion. The night passed without any major military developments in our sector. Sentries came and went; the floor was cold and uncomfortable and crowded; someone snored. The street below our shuttered window was deserted. A dog (Arab) barked from Musrara; another (Jewish) replied from Mea She'arim.

EARLY NEXT MORNING there was a loud knock at the door. Although it did not really conform to the usual rendering of Beethoven's famous opening bars, the man next to the door, either for lack of musical training or out of sheer curiosity, opened it. A man with a long blondish beard, wearing the kaftan and round fur hat of the residents of the area, demanded loudly and peremptorily, in Yiddish, to speak to the man in charge.

A public debate on the outside staircase was hardly calculated to help our inconspicuousness; indeed, a number of curious neighbours had already gathered to witness the scene. I had no choice but to invite him to enter the inner sanctum, our bed-cum-sitting-cum-dining room-cum-kitchen-cum-office. There he tried to explain, gesticulating wildly, what it was all about. He was an emissary of the head of the *kolel*, Rabbi L., and in his name he came to inform me that unless we expelled the *besilles*, we would have to leave right away. That much I understood of his Yiddish, though it took me a little time to figure out that *besilles* stood for the Hebrew word *betulot*, namely, virgins, and that he was referring to the girls in our group. The Halacha — Jewish law — strictly forbids men and women to be alone together unless and until they are man and wife. My argument that 15 boys and five girls in a small, crowded room could hardly be accused of *hityahadut* fell on deaf ears. On the contrary, the bearded man replied in ever louder tones, if it was a sin for one man and one woman, for 15 men and five women it was sin compounded. Therefore he insisted on the girls leaving right away — or else, he blurted out, he would go across the street and inform the British police of our presence.

That threat went beyond my conception of a friendly debate, the more so since by now I had been informed by one of the neighbours that my interlocutor was none other than the well-known Reb Amram Blau, head of the Neturei Karta, the extremist anti-Zionist group, which considers Zionism heretical, and Zionists like myself arch-criminals. Reb Amram, I felt, was quite capable of carrying out his threat. I decided to have it out with the head of the *kolel*, or with members of his committee.

Accompanied by Reb Amram and by one of my boys whose Yiddish was better than mine, I trotted across the courtyard to the tiny office of the *kolel*, and informed the powers that be that unless they rid me, there and then, of Reb Amram, I would withdraw my forces right away. None of us lived in the Hungarian Houses or even had relatives there; we had come to protect them and their families. We were willing to risk our lives to make sure that no harm befell them. We had not asked them for anything, and did not expect thanks or rewards. But I had to insist that this nuisance stop right away. What Blau had threatened was nothing short of treason. I did not have to remind them of the Jewish boys who were in jail, or those who had been hanged by the British for illegal possession of arms.

My impromptu speech had the desired effect. The man in charge of the office, just as Orthodox as Reb Amram but a member of Agudat Israel, informed me that Reb Amram had not been authorized to deliver his message, either by the committee or by the head of the *kolel*, Reb S.S., who in any case was well over 80 and had long ago been relieved of any practical duties connected with the running of the *kolel*. In the name of the residents of the *kolel*, he could assure me that they were grateful for our protection.

It was good to hear these words, but they did not solve the problem. Reb Amram, who had silently (more or less) followed the debate thus far, now intervened to say that while it was true that he had not been authorized to protest, the regulations of the *kolel* entitled him to do so. Did they not state specifically that all residents were in duty bound to observe the Halacha, on pain of eviction? And did not the Halacha forbid *hityahadut?* The committee members did not lack a reply. The apartment lent to the Hagana belonged to Reb Pinchas Boimel — it was to him that Reb Amram should turn. He was abroad? Well, just too bad. He would have to wait until his return.

At another time, I must admit, I would have been fascinated by this dispute concerning property rights versus Halacha in the Hungarian Houses. As things were, a hand-grenade had just been thrown at a No. 9 bus, a few dozen metres from where we were — luckily without any casualties. I had neither the time nor the inclination to study the regulations of the *kolel*, with exegesis and commentaries. Repeating my warning that if Reb Amram came to bother me again I would leave right away, I left to return to my HQ. Reb Amram and the *kolel* committee continued their debate.

As I left, a member of the committee took me aside and, whispering into my ear, suggested a way out. Couldn't we spirit Reb Amram away for the duration, to a kibbutz, maybe? We would be doing them a great favour. He and his group were a nuisance to the *kolel*, and they no longer knew how to deal with him. I rejected the suggestion out of hand. Even with the widest interpretation of my mission, kidnapping Reb Amram — or anyone else for that matter — did not seem to me to be included.

Some time later another emissary came to see me. The *kolel* committee had considered the matter, I was informed, and everything considered, would now like to know whether I would be prepared to let the girls sleep in the apartment next to ours, where

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The 3rd front

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Reb Yankel Deutsch and his wife, a childless couple, were willing to let us use their second room. I welcomed the compromise, of course. Anything that would relieve the congestion in our cubicle was welcome. I had to inform them, however, that girls could not be relieved of sentry duty, so that every four hours, someone would have to walk through the room in which Reb Yankel Deutsch and his wife were sleeping. If that was acceptable to them, it was acceptable to me. *Hitvahdut*, they must understand, was never our intention, even had it been possible, which it was not.

FOR TWO NIGHTS the new arrangement functioned tolerably well. But then problems arose from an unexpected quarter: from Reb Yankel Deutsch. On behalf of his wife, and on his own behalf, he came to protest. No, the Hagana girls were nice, decent girls; there was nothing against them personally. But the constant coming and going through their bedroom, every four hours, and more often when there was an alarm, which now occurred with increasing frequency, was more then they had bargained for. They wished the arrangement to be terminated.

Once more negotiations began. Once more I had to explain that we could not do without the girls, particularly in view of the increasing number of arms searches by British soldiers and police. It was suggested that, even though the girls no longer slept in the Deutsch's apartment, we should tell Reb Amram that they were still doing so. That, I said, was strictly their affair; as far as I was concerned, I would not talk to Reb Amram at all.

I don't know whether they tried their bluff on Reb Amram. If they did, it certainly didn't work, for next day he was back on my staircase, louder and more vehement than before — the *besilles* out, or else.

That was enough for me. I went to the committee and repeated my warning. To make it look more convincing, I told my group to pack their stuff, blankets and all, and make it known that we were about to leave. The committee realized that I was serious, and hit on an idea. They would protect me against Reb Amram if I would undertake to continue protecting them from the Arabs and the British.

I agreed without hesitation. From then on, there were always two sentries outside our apartment. One — our own — on the lookout for Arab marauders and British police. Another — usually a pale youngster, with long sidecurls, a white shirt and a black kaftan, in an anti-Amram position. In order to make the pair look less incongruous, and ourselves, therefore, less conspicuous, our sentries were also given kaftans and round, wide-brimmed black hats.

That was how we celebrated the first night of Hanukka that year, lighting a candle in the dark, shuttered room and singing *Maos Zur* in hushed voices, so that the British should not hear us from across the street, with the two sentries listening attentively outside the locked door.

And that is how we conducted a war on three fronts at the same time: the Arab, the British and the Naturei Karta. Contrary to everything written in strategy textbooks — but not completely. Don't the strategists tell us that if you have to conduct a war on more than one front, you should at least find an ally to relieve you of one of them?

Netanel Lorch, the military historian, formerly Israel's Ambassador to Peru, is now the Secretary of the Knesset.

CRIME AND PUNISHMENT

Traffic accidents would be reduced dramatically if our driving laws were properly enforced, and punishment for violations were certain and swift. Dr. S. GIORA SHOHAM, who is heading a study on the subject for the Ministry of Transport, tells MACABEE DEAN this could be done through a reform of driver-licensing

IT IS THE CERTAINTY of punishment, which should be immediate, and not the severity of punishment at some distant date that would deter the majority of potential traffic violators. This principle is constantly ignored by the authorities in Israel engaged in trying, quite unsuccessfully, to reduce traffic accidents.

So says Dr. S. Giora Shoham, Professor of Criminology in Tel Aviv University's Faculty of Law, who is conducting a study on behalf of the Ministry of Transport into the relationship between offences and punishment, as a means of preventing traffic accidents in this country. The first part has already appeared in the January, 1974, issue of the prestigious "Traffic Quarterly," published in Saugatuck, Conn, U.S.A.

"This study," he says, "has wide applications in a dozen and one other fields of life in Israel. For we (he has a team of four— three women and a man — working with him) are dealing with the very fibre of our society; a group of people who are not criminals, who would be insulted, and rightly so, if even indirectly accused of being criminals.

"Yet the majority of them systematically and deliberately break traffic — and other — laws. Most of them are what is known as 'solid and respectable citizens.' Yet they are inadvertently helping to destroy the society they believe in and are helping to build, for they are breaking the rules of that society — if they can get away with it. And most of them do get away with it.

'It is both immaterial and academic to argue about whether or not Israel has the highest traffic accident rate in the world, which seems to be the major thought of many active in this field," says Professor Shoham. What is important is that some 682 persons were killed in 1973. Another 3,502 were seriously injured, 17,727 had light to medium injuries."

He maintains that effective law enforcement could reduce these numbers substantially, perhaps by one-third.

"And such measures are feasible. They are even cheap compared with the hundreds of millions of pounds of material damage caused each year to property, not to mention the economic losses of people crippled and non-productive for life, and all the cost involved following an accident for the services of doctors, nurses, police, courts, lawyers, insurance adjusters, garage mechanics, and so on."

If it is the certainty rather than the severity of punishment that matters, how certain is punishment for traffic offences in Israel?

"We have not yet made a statistical study. But the average person on an average day in an average place in an average city can see literally hundreds of offences — weaving in and out of traffic, tail-gaiting, illegal passing, illegal turns, speeding, running through red lights, and so on. It's extremely rare for anyone to be stopped by the police. I've seen deliberate violations during rush hours under the very eyes of the police; drivers know that the chief concern of the police is to keep traffic moving, not to catch offenders."

This type of driver belongs to the largest of the three personality types the study has revealed. This huge group of drivers is "sanction-oriented." In other words, only effective and certain punishment will cut down their violations — and drastically. They know what is right and what is wrong, and they will do right if they are caught doing wrong and punished.

"Yet, when caught, the punishment meted out rarely fits the violation, and generally is neither certain nor immediate. More often than not, the policeman or policewoman gives the offender a stiff lecture, warning him that he is being let off easily this time — but not next. But when is the next time? The result: most sanction-oriented drivers simply congratulate themselves on outsmarting the police.

"The job of the police is not to educate offenders, but to catch them. And anyway, the time to educate a driver is before you give him a licence to run wild on the streets, aiming a swiftly-moving ton of steel at innocent people. If the police catch a man discharging an Uzi at a streetful of people — even if he misses — do they give him a lecture? Or do they arrest him and make sure he never gets his hands on an Uzi again? Yet more people are killed by cars than by Uzis."

NOT THAT Prof. Shoham is against educating drivers; but if this is done after they have their licences, he thinks it should be done by such bodies as the National Council for the Prevention of Traffic Accidents, the Automobile and Touring Club and the insurance companies, "who do very little and should do a lot, if only by adjusting a person's premiums to his driving violations."

Moreover, the best education for delinquent drivers is getting a ticket.

"Punishment is an educative factor for sanction-oriented drivers, for our study indicates that most violations are deliberately committed by persons who are playing a little game of 'you can't catch me, Mr. Policeman.' Only a small proportion of the violations are due to an actual lack of knowledge of driving regulations."

But if punishment is a decisively educative factor for the majority of drivers (i.e., the sanction-oriented), it is not so for the "moral-oriented." A member of this group, which is in the minority, "will stop for a red light at three o'clock in the morning, when the streets are quiet and free of traffic. And he will wait patiently till the light turns green."

The moral-oriented driver may cause a traffic accident through day-dreaming, or because his mind is distracted by worry, etc. When this type of person causes an accident, it is really an accident, and punishment has a very negligible effect.

"Even giving him a stiff lecture won't help. But he should get a ticket, for very few policemen can differentiate between the sanction- and the moral-oriented person."

Finally, there is a very small group, perhaps two or three per cent, who should never have been given a driving licence at all. Many of these are accident-prone because they have neither the necessary psychological stability or mind-muscle coordination. They will cause accidents no matter how much they try not to, no matter how law-abiding they may be. For its size, this small group has the highest percentage of violations and accidents. And since they are anxiety-laden, the fear of getting caught and punished makes them only more anxious and more prone to accidents.

"The only solution here is not to give them licences in the first place; and if they already have one, to take it away after the first few offences."

PROF. SHOHAM calls for a reform of the entire driver-licensing process, which at present is based on two fundamentals: theoretical knowledge and practical ability.

"It gives no indication as to what the driver will actually do on the road — will he obey regulations or ignore them, either blithely or through anxiety? These are the main causes of accidents, not theoretical ignorance or inability to handle a car."

Thus, a third type of test should be introduced; it would both weed out the accident-prone driver, and inform the sanction-oriented driver that his licence is granted subject to good behaviour.

Prof. Shoham gave an example to indicate how impractical the practical driving test is in forecasting future violations and accidents.

"A boy of 18-20, with great mechanical ability, will pass with flying colours; yet a man of 60 or the mother of three kids, both of whom may have much less mechanical ability, will have to be tested several times before they pass. Yet the youngster will be sanction-oriented and accident-prone and the mother of three kids will be moral-oriented and drive so safely that she will be an example to others.

To introduce a third type of driving test — a personality test — may mean protracted legislation; but we "should start thinking about it immediately."

But the professor's entire theory appears to be based on the principle that the only punishment for violating the law is being caught by the police. There is another punishment: an accident, a death, a broken body. Isn't this a deterrent?

"For a minority, yes; for the majority, no. It is the exceptional person — the very exceptional person, I should say — who actually believes he will be involved in a traffic accident. Perhaps some time in the future, but today? This very minute? No. It is human nature to believe that someone else, the other guy, will be killed or crippled. If you want to see this principle in action, take a drive through Ramat Gan some day. The town has fairly good sidewalks, yet many mothers push their baby carriages along the road. They know it won't happen to them." The police also seem not to catch the serious offenders.

THE GREATEST cause of accidents resulting in injury or death, according to the Police Report for 1973, is tail-gaiting, i.e., not keeping a reasonable distance between vehicles. The third biggest cause is not giving the right of way to pedestrians at pedestrian crossings; yet neither of these two reasons is even dignified by a separate entry showing the number of tickets issued or arrests made. They are simply lumped together as "miscellaneous." (But some correlation is shown between the second biggest cause of accidents — failing to obey traffic signs and lights — and the number of tickets issued.)

"There should be a serious attempt to correlate the seriousness of the violation with the number of tickets or arrests," says Prof. Shoham. "This may not always be possible, but the present situation, with no relation shown between the main cause of accidents and the number of tickets issued, is a grave shortcoming of police methods. Offenders should know that there is some correlation in these fields."

Prof. Shoham regards the entire system of punishment as ill-conceived, since it is built on two distinct premises, both of which often do not work.

The first is the system of reports and fines. 'The fine itself is ineffective, for it is notoriously unfair. For some people, a fine of several thousand pounds is as much of a laughing matter as one of IL100 is for others," he says.

As for punishment in court, this also has very little effect, despite the fact that the cases brought to court are much more serious.

"Drivers are not worried about a possible punishment in the distant future, and most trials are lengthy affairs, and rarely start within a short time of the offence."

The courts are at fault for another reason. They do not use the temporary revocation of licences often enough — although this sanction is extremely effective; it is certainly more effective then a fine, and the offender does not generally foresee a prison term (which is rarely imposed).

"Perhaps the judges think that forcing a driver to use public transport in Israel is too harsh a punishment for anyone," says Prof. Shoham, adding that if the judges want to really punish anyone, they should suspend licences, for shorter or longer periods, as well as make the offender post a heavy bond, which would be confiscated if he were caught driving without a licence.

WHAT CAN BE DONE to make punishment more certain, and thus sharply reduce traffic accidents? In other words, how can more offenders be caught?

Firstly, says Prof. Shoham, the police force needs to be brought up to its full complement, but he recognizes the difficulties in recruiting personnel. Meanwhile, the available force could be exploited much more efficiently. There is no reason why the police should not transfer the task of handing out parking tickets to city inspectors and concentrate on more serious violations.

"Why haven't the police given up this minor task? They have already given up much more serious ones. For example, they do not investigate actual traffic accidents in which 'no blood is spilt.' These accidents, which run into tens of thousands each year, and which result in the loss of hundreds of millions of pounds, are turned over to the insurance companies to handle. This despite the fact that one driver at least has violated the law. The difference between this 'no blood spilt' accident and one in which a person is killed — which, of course, the police do investigate — is often only a question of snapping on a seat belt."

Prof. Shoham even casts a questioning eye on those who believe that parking violations are not serious.

"Perhaps they are not in themselves, but they have a serious side-effect. Every driver who sees cars double-parked in a no-stopping zone near a police station says to himself, 'If the police are so inefficient that they don't catch those sitting ducks, how will they ever catch me speeding or running through a red light?'" The police should try to use a little ingenuity. For example it is possible but impracticable to stop a driver running through a red light at a busy intersection, thus tying up traffic and setting off a cacophony of honking horns and screaming voices.

"But why aren't policemen equipped with walkie-talkies with which they could report the violation to a parked police van: 'Car number 123-456 ran through a red light going north on Ibn Gavirol.' There are a dozen variations on this simple method, each of which would increase the number of tickets issued 20 to 30 times an hour, and the traffic would flow normally. The police would simply mail the summons to the offender."

Police traps should be real traps.

"It is the rare driver *en route* to Jerusalem who does not know under which tree the police sit with the radar set. The drivers simply slow down for a few hundred metres and then resume their violation of the law."

Why don't the police use all those methods?

One reason has been mentioned: the police want to educate the driving public, not punish it. But there is another reason. The police are human, and they want to be liked. This is a natural feeling and highly commendable. But the police forget one thing: they are disliked by offenders, and are regarded as inefficient by others. Real law enforcement would not, perhaps, lead to their being liked by the many, but they would be highly respected as skilled and trained men doing a most responsible job.

If the police want to become educators, says Prof. Shoham, they should start in the elementary and high schools and see that they, or the teachers, give lessons in traffic safety. Far too little is being done in this direction, and here the teachers are to blame, for they don't extend their lessons beyond the classrooms.

"Check sometimes how many bicycles — and the bike pusher of today is the driver of tomorrow — are parked in the schoolyard without a licence, without brakes, and without most of the safety measures demanded by law. It's here that the pupil learns to differentiate between the traffic safety preached in the classrooms and the violations he practises in the schoolyard. But what teacher troubles to do anything about it? What teacher stations himself outside the schoolyard to see the kids more or less obey traffic laws on the road?"

Not only should the teachers slap down these violators, but they should acutally learn about obeying the law in another way:

"Let them go on patrol for a few hours each month with a policeman; let them help spot offenders; let them write out the tickets for the policeman to sign. A few hours of this would be worth endless hours of theory."

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The story of Nadav

Nadav Vardi was one of the young victims of the Yom Kippur War. Still a student at Tel Aviv University, he was looking forward to a career in journalism. His undoubted literary talent is revealed here in a memorial tribute by The POST's HELGA DUDMAN.

IN SOME WAYS, Nadav's story has much in common with that of other Israeli boys — young people whom nobody but friends their own age can really know, and concerning whom generalizations about the "sabra character" can be far from true.

In other ways, his story is very much his own. An only child (whose parents had wanted to have many children), he disliked intensely much of army life and what it stood for, yet insisted on serving in a combat unit.

Unlike many sabras, he had an outstanding command of both Hebrew and English, and he loved both languages. His professional aim was absolutely clear: journalism. A year ago, I arranged an interview for him at *The Jerusalem Post* about a possible part-time job while he studied at Tel Aviv University. Just before the interview, he changed his mind, and for a very characteristic reason: "I'm not ready yet; I'm not good enough yet."

IN MARCH, 1973, Nadav Vardi suddenly, and, as he strongly felt, unjustly, shot to fleeting fame as the boy whose voice interrupted Golda Meir's telephone conversation with Yitzhak Rabin, then Ambassador in Washington, in a way that indicated he had been listening in to it. As reported in the press, Nadav and another Tel Aviv University student, both working part-time on the international switchboard, were immediately fired from their jobs. A petition signed by 300 other student workers did not help.

Both boys, deeply hurt, felt they were treated unfairly; that they were properly fulfilling their duties by monitoring the conversation; that they were given no chance to explain their position; and that they were fired within hours "only so that those in charge could show how efficient they were."

As "mishaps" go, this one was certainly minor (important conversations were generally not conducted on the regular international line, 18), but both boys saw it as a grave injustice in principle. Nadav and his co-worker, Ephraim, drafted a letter to Prime Minister Meir asking for permission to be heard. They did not send it; the letter was found after his death among Nadav's remarkably well-organized personal papers, in one of four sealed envelopes. Nadav had mentioned the letter to his father, who advised him not to send it:

"You're terribly disappointed now by what has happened. You'll be even more disappointed because the letter will never get to Golda, only to some clerk who may or may not send you a reply."

In the light of today, it is strange to recall the impact of the event on Nadav, who felt it as something of a personal affront from the Prime Minister — for whom he always felt a special admiration. Like boys his age before the October war, he had no particular interest in politics; but toward Golda he felt great warmth, and was greatly pleased by their one chance meeting.

It was in the fall of 1970, and it took place at a popular bakery, Wechsler's, in Tel Aviv. It was crowded, and Golda, who had come to buy some cakes, could hardly get in the door. Nadav's mother said to her friend the proprietor, "Zippora, they're not letting Golda in!"

A rather introspective Nadav Vardi as a student, between the wars.

Golda was then attended to, of course, and noticing the tall, good-looking, red-haired boy in uniform said, "Hello, soldier, where are you serving?" Nadav, on leave from duty with his tank unit at the Canal during the War of Attrition, told the Prime Minister, who wished him good luck and a happy new year; he, in turn, wished Golda a pleasant successful trip to America.

Three Septembers later, the timetable went like this. On September 6, Nadav returned from a trip to Europe with a friend. On September 15, he left home, to live in a flat with another boy, two girls, and a dog. In today's style, the girls were "not girl friends"; the arrangement was made through a classified ad. But all became close friends in the short time that remained: the girls were finishing an occupational therapy course — and have been in uniform since the two boys were called up.

September 18 was Nadav's 23rd birthday: He was born in Tel Aviv, according to the Jewish calendar, on Yom Kippur, 1950.

On October 6, he was called up. He sent home three printed postcards, two short notes. He fell on October 16, at the "Chinese Farm," when his tank was hit and exploded. On October 31 he was "officially buried." On November 4, after a long series of intensive efforts to learn what had happened, he was reported as missing. On November 6, he was reported dead.

EARLY ON THE morning of Remembrance Day, a modest ceremony was held at Nadav's elementary school, the A.D. Gordon School in Bat Yam.

"We were dubious about going," Nadav's mother told me, "but the school had telephoned us the day before to remind us to come, so we went. It was for the 18 graduates of the school who have died in our wars — six in the last war, three of them from Nadav's class. The children behaved beautifully, even the little ones in Kita Aleph. All in white shirts, completely silent, knowing exactly what it was about and what was expected of them. It was very short, perfectly suited for children. The headmaster made a brief, dignified speech. One boy read Alterman's 'Silver Platter'—beautifully. The children's choir sang one song. Then 13 children, of different ages, lit 13 torches — and we went upstairs, to a corner where photographs of each of the 13 were displayed. All with their names exactly correct, and the right dates of their deaths." (This accuracy is a point on which bereaved families, following the errors of commission and omission which marked so many official communications, have become especially sensitive.)

The evening before, a number of Nadav's friends — from kindergarten up through army and university, and "including quite a few former girl friends" — had organized a gathering at his parents' home. "It wasn't really gloomy," his mother said. "We tried very had to make it seem as though this were an evening which Nadav, for some reason or other, was unable to attend."

HE WAS a boy who loved girls, cars, clothes, good food, animals, flowers, small children. His interest in journalism, and problems of communication generally, was immensely serious; he frequently wrote letters on topical issues to local columnists — Yonatan Gefen, for instance — but then did not send them, because, like so many young Israelis, he was really extremely shy. He greatly admired Haim Yavin, knew Kishon by heart, and was appalled by the low level of English used by some local interviewers. The last paper he wrote, in the English Literature Department of Tel Aviv University, was an analysis of "The Sexual Relationship between Troilus and Cressida."

His own excellent English came from three years in America, where his father attended postgraduate studies at Columbia. At his American high school, he was a top student in English and mathematics. He graduated at 17 and attended an American college for one year. His parents were anxious for him to finish there, but he refused point-blank, insisting on entering the army here with his friends, which he did in 1968. During his years in America, he came home alone for the summer. When he returned to New York he told his parents, "If it weren't for you, I'd never have come back. I want to be in my own country."

One of the letters of condolence which Nadav's mother answered immediately came from a young Arab girl in Bethlehem, whom Nadav's mother had helped in her efforts to study tourism, and whose family, who own one of the city's olive-wood firms, were also helped by Nadav's mother with their marketing problems after the Six Day Dar. In her letter, the girl expressed her horror and shock at a situation in which young people such as Nadav must continue to be killed.

NADAV was a great believer in "educating" his parents. It was important to him that they should understand and know him, and understand and know the things that were vital to him and his friends. Such as pop music, for instance. He enjoyed his records; but, even more, he enjoyed pointing out to his mother and father "the things we should listen for, so that we would know what it was all about."

THE FOLLOWING was written by Nadav the day after he left home to live with friends, exactly a month before his death on the Egyptian front on October 16, 1973. One of those friends gave it to his parents some time later. In the normal course of events, they would never have known of it. The translation here is slightly shortened.

Farewell

YESTERDAY I cried. At night...

I've left home. "So what?" they'd have said, if I'd mentioned it. Everybody leaves home sooner or later. It's important. A serious step toward maturity, toward independence, toward standing on one's own feet without mother's apron strings. But this time it's different. It is not everybody else who's left home. Everybody left home long ago — Uri, Boas, Ian, Rivi, the other Rivi — everybody, everybody who counts. But this time I am the one who's leaving, and that is sad. Mainly because of them. Father, a precious man whom nobody really knows. Withdrawn. As I am, too. But he loved me, and he showed it. I'd like us to be friends. A pity... And mother — open, loving, sometimes she gets furious.

He only had to give me a quick glance and he'd know. I'm in trouble again. He also knew that it was not in his power to do a thing. But at least he knew. And although we may not have talked, just the fact that he knew was sometimes enough. He knew when to be silent, when to be still. She — less.

She was wonderful, in her own way. Loving, always wanting to give, to accept, to feel. Sometimes with superfluous questions. But who else did I laugh with, who else would throw me a look that could fill me with quiet laughter inside? Purifying. I loved her, too.

Strange that I am writing in the past tense. There are still long years ahead for them. So I hope and pray. Except that from now on it's no longer the same thing. Not for me, and not for them. For the better? Perhaps. No longer the secure feeling that there is a mother who will always see to it that there's everything at home that I love. No longer, on the other side of the wall (why the wall?) the father who can always answer every question. With whom one can sit in the same room, throw him a quick look, and that's enough. He knows. Even though he remains immersed in his book.

And now, what about them? Probably they say to each other, deep within themselves, "We've done our part. We married, had a child, a son, the only one. We raised our son, loved him, were proud of him. His pains were ours, his sufferings ours; and under our eyes he grew and became a man. Twenty years. More. And that's that...Yesterday he left. To live alone. Now he no longer needs us. Independence is what he wants. And didn't we always give him everything?"

Still, they understand; understand, and know that from now on, all that is left is to sit and wait. I wish I were wrong.

Yesterday I cried; at night, alone. Alone in the dark.

FRIDAY THE RABBI WAS INTERVIEWED

Harry Kemelman, best-selling author of the "Rabbi" books, is interviewed here by his son, Arthur Kemelman, now settled in Israel.

Arthur Kemelman: What do you think of the idea of me interviewing you?

Harry Kemelman: This is the reverse of what usually happens. Generally I interview you.

A: You interview me?

H: Sure. I ask what you have been doing? What are you planning? Where are you going?

A: Mmm. This is my chance to get some of my own back. Okay. The rabbi novels — "Friday the Rabbi Slept Late," "Saturday the Rabbi Went Hungry" — they've been very successful. They've been translated into various languages. There have been five novels and all have been best-sellers. How do you explain their success?

H: Well, first of all, most books about rabbis and Judaism tend to be rather heavy and turgid, presenting either a jingoistic, doctrinaire attitude or they are concerned with the psychic anguish that being a Jew involves. Although dealing seriously with serious subjects, my books read easily and they're easily read. Secondly, the rabbi books involve a mystery, which always has a great appeal. Jews probably buy them because the hero is a rabbi. Gentiles bought them originally as detective stories and then found to their surprise and delight that they were getting an insight into what was for them an exotic area, how Jews thought. After the first or second book, they began to buy them primarily to get this insight rather than for the detective element.

A: So, when you're writing, what audience do you have in mind? Jews or Christians?

H: I'm interested in both.

A: But there's a difference. Presumably Jews know something about their religion.

H: They do. But not as much as you think. My rabbi books explain those things that Jews may know subconsciously but don't know consciously.

A: For example?

H: The Jewish attitude towards charity, for example, is quite different from the Gentile attitude. Among Gentiles, charity is something that you do out of the goodness of your heart. What we have is *tsdake*, which is righteousness, which is something that has to be done. A man or woman comes to the door to collect for the Red Cross. I give him a dollar or five dollars. Whatever I give, I'm thanked up to the hilt. I'm given a sticker for my car and so on. The same person comes a week later to collect for the U.J.A. and no matter what I contribute he says, "Is this all? Last year you gave so much. The need is greater this year." And so on. When he's collecting for the Red Cross, he's collecting charity in the ordinary Christian way. When he comes for the U.J.A., he's there as a tax collector.

He doesn't realize it, and most Jews don't appreciate this difference though they act on it. Such distinctions are made in the novels. The Jewish reader gets a sort of surprised delight: "Oh that's why I..." As for the Gentile reader, he may say, "Oh, that's why my Jewish friend acted this way."

A: And what do the rabbis say about the rabbi books?

H: Well, all those I've spoken to imagine themselves as being Rabbi David Small in one way or another.

A: In continual conflict with their congregations?

H: And in their general attitudes. Rabbi David Small is an ideal for them. He stands up to his congregation and refuses to compromise his principles for the sake of expediency. He doesn't yield to their apprehensions of what the Gentiles will think, and he refuses to restructure Judaism for the sake of his congregation's lifestyle.

I might add that I've been told by rabbis, again and again, that, somehow or other, this series affected them very closely, and put into words the feelings they had. This was particularly true about *Monday the Rabbi Takes Off*, in which the rabbi comes to Israel. There must have been a half dozen American rabbis I've met here who made a point of telling me that the book influenced them in their decisions to come to Israel.

A: All my life you've been writing. When did you actually start?

H: I started writing as far back as I can remember. When I was a sophomore at Boston University I was doing book reviews for the old Boston Transcript. This was in the 'twenties. The first thing I got published in a national magazine was a highly critical article on Eugene O'Neill. That was back in 1932, when I was a graduate student at Harvard. I've been writing all my life largely because I found that writing was a good way of clarifying my thoughts. So that even though I did not write necessarily for publication, I wrote all the time.

A: Twenty or thirty years ago had you hoped to write novels?

H: I hoped to.

A: Why so long between the hoping and the publication of the first novel in 1961?

H: I was a child of the Depression. During the Depression it was not very easy to get anything published, and then, as the Depression ended with the beginning of World War II, I was caught up in that. I was working, as you know, for the Government as a wage analyst, and all my thinking was tied up with my job. But I was still writing when I could. It was not until after World War II was over that I began to write with the serious intention of writing for publication.

A: The Nicky Welt detective stories, I assume, were the result of this effort?

H: That's right. They were short mystery stories and were published in the Ellery Queen Mystery Magazines.

A: I know I liked them, and I remember a teacher in school gave me a passing mark in mathematics, probably because she liked them. Why did you stop? If the series had continued a couple of more years I would probably have received at least a B in geometry.

H: They were good but not that good. I wrote them until I felt I could write them without any difficulty, and then they lost interest for me, and I stopped. I then began writing novels. I wrote three but they were never published.

A: What were they about?

H: One was about a postwar young man who finds himself drawn into a number of political movements because he's looking for a proper stand to take. The inadequacies he finds on both the left and right disgust him, and he eventually ends up with a phony mysticism, that doesn't give him any more satisfaction than any of the others.

A: Something like what's happening today?

H: In general. But, in those days, after World War II, people wouldn't believe this sort of development could take place.

A: And the other novels?

H: There was one about the academic scene. And then there was a novel about the building of the temple in suburbia. The politics involved in the building of the temple. This is what finally led to the rabbi series.

A: What exactly happened?

H: I had sent the novel around to a number of publishers, all of whom turned it down with very nice letters. Finally I sent it to Crown, and one of their editors, Arthur Fields, asked me to come to see him. He pointed out that the novel as it stood was unpublishable because nothing much really happens. He was familiar with the Nicky Welt series and thought that if I could somehow or other combine the detective element with the temple story...

In passing the temple on the way home, I noticed its big parking lot, which is normally dark at night, and it occurred to me that that was a wonderful place to hide a body. It...

A: Do you usually have these thoughts when you pass temples?

H: Not normally. But on this occasion I took fire and began to develop the idea. It struck me that if I had a murder connected with the temple and the rabbi somehow or other was involved, then I could write about temple politics, the rabbi's life, temple and community problems, and the murder mystery.

A: I was away at college when "Friday" was published. That my father was a best-selling author came as quite a surprise. Did the book's success surprise you?

H: It surprised me and everybody involved — editor, publisher. I don't remember if there were any reviews in the papers at first. It was all word of mouth. Then there was a veritable flood of requests for the book. The publishers were caught completely unawares and were unable to supply book stores. To find that the book was outselling the books of major mystery writers or for that matter major novelists — this was surprising. And, I may add, very pleasant.

A: How long does it take you to write a novel?

H: Two years.

A: Why so long?

H: I can do a draft — a first draft — in as little as two weeks. The first draft is then changed into the second. Characters are added to bring out new points; others are dropped because they become unnecessary. Situations change. If, when I finally finish, I have a thousand words of the original draft left, I feel I'm lucky.

A: How many hours a day do you write?

H: In terms of actually sitting at the typewriter — this is minor. I can pace the floor for hours and then type for 15 minutes. Because you can't shut things out of your mind by simply willing it, you can say that I'm working 24 hours a day.

A: Twenty-four hours? Does mom agree with you?

H: Well...

A: Which one of the novels do you like best?

H: "Saturday the Rabbi Went Hungry."

A: Why?

H: I don't know exactly. There were certain characters in the book I liked. I also liked the way the story developed, although the actual mystery occurs fairly late in the book, and that's a fault from the point of view of mystery story readers.

A: Did the police ever come to you hoping that you'd help them solve a crime?

H: No. The police haven't, but, curiously enough, when somebody stole the valuable Paul Revere silver collection from one of the local churches, I got a call for help. A woman telephoned — I think she was a bit drunk — and said that she and a group of

(Continued on page 14)

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THE RABBI

(Continued from page 13)

friends had come from church and were drowning their sorrows, when it occured to them that maybe Rabbi Small could help to solve the mystery.

A: Did he?

H: No.

A: Many people have asked me whether you're a rabbi or not? Did you ever want to be one?

H: No, no. I'm not a rabbi and I never had any desire to be one. I went as a youngster to *heder* — in those days it was five days a week, winter and summer. I started at the age of four or five, and went until I graduated from *heder* about 13 or 14. From the *heder* I went on to the Hebrew Teachers' College, now in Brookline. Neither the *heder* nor the Hebrew Teachers' College were particularly religious. Most of the teachers were agnostics and we used the *sidur* as a reading text only because there were no other textbooks available then. I might also add that other than a class in Talmud which was conducted in Yiddish, I didn't particularly enjoy going to Hebrew classes. It was a burden that I had to bear after school, when all the other kids could play. But this Talmud class was pure delight.

A: You're a member of an Orthodox Synagogue, but, except on the High Holidays, we never attended services. How can you classify yourself religiously today?

H: My religion is not particularly orientated towards the observance of the ritualistic law. I feel myself strongly Jewish, nationalistically Jewish, that is, I feel myself very much a part of *Klal Y'Israel*, and philosophically and ideologically Jewish. I subscribe to the basic tenets, the basic attitudes of Judaism and these very strongly and sincerely. But I'm not an observant Jew.

A: You come to Israel every year for three or four months. Other than for family reasons — Ziona, myself and the baby — why is it you come here?

H: Well, first of all, very simply, it's a very pleasant place to live. When you consider the New England winter and contrast it with Jerusalem weather that in itself makes it desirable. Apart from that, the intellectual and emotional climate here is very pleasant.

But, most of all, in spite of the fact that I was born in America and have a great love for the country, I don't feel that it is mine in the same way Israel is because the people I have to deal with in America, the clerks and bureaucrats, aren't Jewish. Here they're Jewish.

A: With a vengeance!

H: Yes. But there's this difference. A nasty bureaucrat here is in my mind like my nasty Uncle Abe. Nasty but still a member of my family. Here there's this feeling of being among one's own. It has its unpleasant side — you get the kind of claustraphobic feeling you get when you're always with your family — but basically it's very pleasant.

A: Why not settle here?

H: For one thing there's the language problem. My Hebrew is totally inadequate, and, for someone for whom communication is as important as it is to me, it is almost impossible for me to live in a country permanently and full-time, when I cannot understand a news broadcast with any certainty.

To be sure, most of my friends are from the so-called Anglo-Saxon community and I have no difficult in communicating with them. Other people speak English or Yiddish, and I can talk with them. But I still have the feeling that I'm out of contact with the great mass of the country.

Another aspect is that all my life I've lived in the United States. I think of America as my country. I'm familiar with it; I love it; and I enjoy living there. So that to abandon it completely to come to live here completely — I doubt if I would.

A: So in the meantime you make the best of both possible worlds?

H: I try to.

A: I assume from what you've said that you like the idea that I live here?

H: Very definitely. If I were a young man I would certainly come here. I think this is the most wonderful country in the world in which to bring up children. The children here seem to be somehow healthier and more wholesome than children elsewhere. And also, here, for a young man, there's the sense of being able to contribute. This is something very difficult to do in an old and settled country like the United States. No matter what you do here, you're participating in a way in which very few people participate in the United States. And this would seem to me to be very desirable for a young man like yourself.

A: Any ideas for the next novel?

H: Very vague ones.

A: Nu?

H: They haven't crystallized yet, but I have the feeling that I'd like to deal with the problems of marriage and divorce, and with the attitudes of the sexes towards each other. There are also certain new tendencies in Judaism that I'm thinking of.

A: Like what?

H: A new religiosity.

A: What do you mean?

H: I'm thinking of the attempts by American Jews to emphasize the trappings of Judaism at the expense of its content. Thus they may not observe the Sabbath as a day of rest, which is important and fundamental, but they'll make a big ceremony of lighting the candles on Friday night. On the congregational level, the emphasis is on the group rather than the individual. It becomes more important to have a nice service than for the individual to pray.

To me, one of the great beauties of the traditional Jewish service is that it is an individual thing. Even when you're gathered in a minyan it isn't that the minyan prays as one, so much as you have ten people praying individually all in the same room together. Today, it's a group thing. It's like a committee coming to see the Boss. Instead of each individual dealing with the Boss individually, it's as if they've got together in a committee and said, "We'll come to Him in strength."

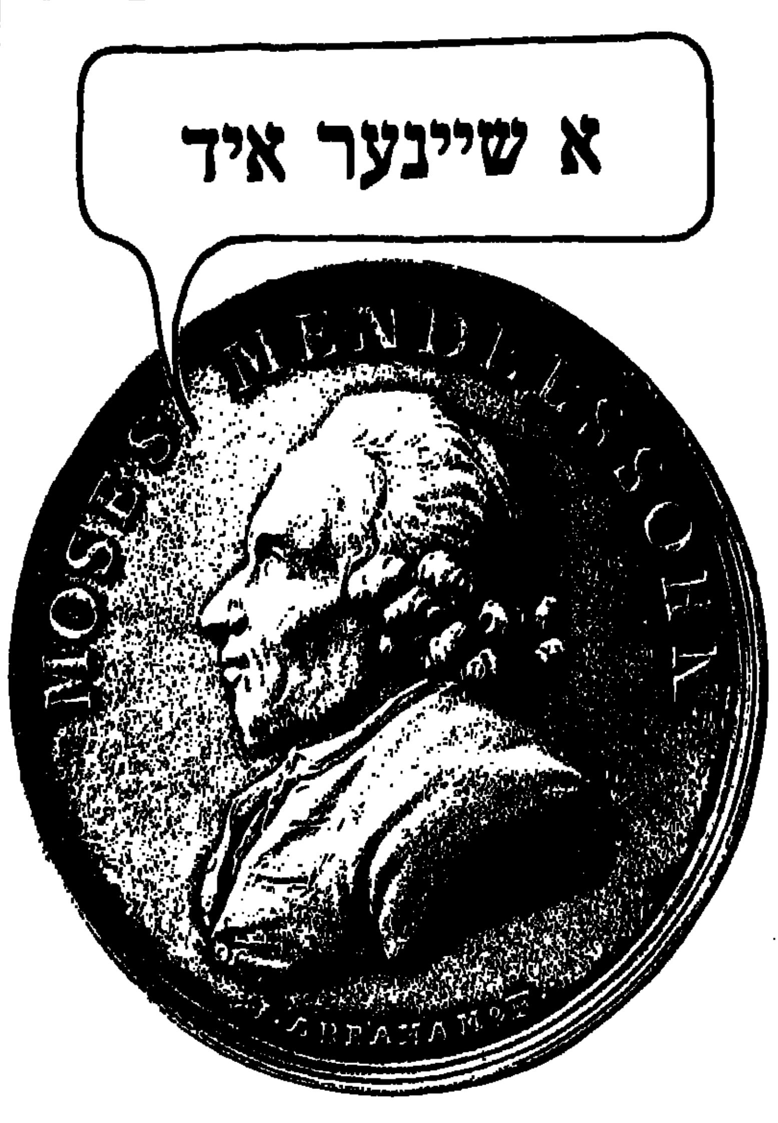
A: Anything else on the fire?

H: I've been working on a play while here in Jerusalem that deals with the relations between the sexes. There's a possibility that Dustin Hoffman and his group may produce a film on the "Friday" book, but that's still hanging up in the air, as far as I know.

A: What's your paternal-authorial advice to young writers and/or journalists?

H: Write.

The Yiddish adventure



HISTORY OF THE YIDDISH LANGUAGE (Geshikhte fun der yidisher shprakh) by Max Weinreich. Four volumes. N.Y., YIVO.

Sol Liptzin

MAX WEINREICH was a founder in 1925 of the YIVO Institute for Jewish Research and its guiding spirit both in its initial Vilna period and in its later New York decades. And after reaching the U.S. shortly after the Nazi invasion of Poland, he was also the first Professor of Yiddish at an American institution of higher learning.

During all of his American years, he was uninterruptedly engaged in working on the "History of the Yiddish Language," which he began in Vienna in the early 1920s and completed shortly before his death in 1969 at the age of 75. It is the supreme achievement of recent Yiddish scholarship.

Weinreich traces the origin of Yiddish to the Ashkenazic communities that began to flourish along the Rhine and Moselle rivers about a thousand years ago — such communities as Cologne, Mainz, Worms, Speyer, Trier and Metz. Descendants of these Medieval Jews still bear names such as Shapiro (or Spira, etc.) Mintz, Dreyfuss (or Travis, etc.) which are derived from Speyer, Mainz and Trier (Treves).

JEWS REFERRED to this region as Loter (or Lothringen, today Lorraine), the realm of Kings Lothar I and II, descendants of Charlemagne. The Jews came to Loter from Northern France and Northern Italy, hence the pre-Romance components in their fused speech, which Weinreich designates as *Bereshith* (Genesis)-Yiddish. From Loter Jews spread eastward and reached Slavic territory by the 13th century. There a Slavic component was added. By the 17th and 18th centuries, the newer centers of Cracow, Lublin, Brisk (Brest), Vilna, Mezbizh (Meidzilborz) eclipsed the older Yiddish settlements that had flourished between Mainz and Regensburg. Ashkenazim, whose number has been estimated at about 100,000 in 1170 — about 6.7 per cent of all Jews, increased to 14 million by 1930, about 91.8 per cent of all Jews. They brought Yiddish to ever new communities of North and South America, South Africa, Australia and Eretz Yisrael.

BERESHITH-YIDDISH extended to 1250. Glosses, glossaries and Rashi, the Biblical commentator (1040-1105), are the earliest and richest sources for our understanding of this formative period. After 1250, as Yiddish expanded to Bohemia, Moravia, Poland and Lithuania, the original three components that stemmed from Hebrew-Aramaic, Lo'ez (the Jewish correlates of old French and Old Italian), and German were fused with the fourth component — Slavic — as thoroughly as the Anglo-Saxon and Norman-French components were fused to form the English language. For example, in *kol-boinik* the root is Hebrew and the suffix Slavic; in *Gottenu* the root is German and the suffix Slavic; in *leyenen* (to read) the root is *Lo'ez* and the ending in German; in *poierte* (peasant woman) the root is German and the ending Hebrew. In a sentence such as *"Noohn bent ohen hot der zeide gejoift a sefer* ("After saying the after-meal blessing, Grandpa bought a book"), the word *sefer* is Hebrew; *bentchen* stems from *Lo'ez* which in turn is derived from the Latin *benedicere; zeide* stems from Slavic and the other words from German. All four components of Yiddish are thus present in this one simple sentence.

Weinreich distinguishes between Old Yiddish, up to about 1500, Middle Yiddish, up to 1700, and New Yiddish thereafter. During the Old Yiddish period, Western Yiddish, for which he prefers the term Ashkenaz — was dominant. During the middle period, Ashkenaz I and Ashkenaz II, his term for Eastern Yiddish, maintained a balance, since the new territories of the latter were counterbalanced by the spread of the former to Western Alsace, Holland and North Germany. Since 1700, however, Ashkenaz II has become the dominant form of Yiddish and is now spoken on all continents.

When Ashkenaz arose 1,000 years ago, it was but one of 10 distinct cultural and linguistic territories inhabited by Jews — territories ranging from Spain and the Sahara to Yemen and Persia, but all united by adherence to a common substratum rooted in Tora and Hebrew. Weinreich outlines the development of the various Jewish languages from their earliest formation as fusion languages to their present status. He estimates that of the principal languages surviving at the outbreak of World War II, Judeo-Arabic was still spoken by 750,000 Jews, Gudezmo (Judeo-Spanish) by close to 300,000, Judeo-Persian by about 80,000 and Yiddish by 10-11m., of whom six million were still alive after the Holocaust.

IN ANSWER to the question why Jews, a minority in all the lands of the Diaspora, did not accept in full the speech of the majority but everywhere retained distinct languages — a fusion of their host languages and their own traditional Hebrew-Aramic — Weinreich endorses the theory of Matthias Mieses that the Jewish religion in its widest sense was the chief reason. Jews lived among non-Jews but not with them. Jewish separateness was self-willed, because of religious needs, far more than it was imposed. Jews preferred streets and quarters of their own long before ghettos were forced on them. At no time, however, were they completely insulated from contacts with non-Jews. Jewish physicians had Christian patients, Jewish merchants Christian clients, Jewish children Christian maids and nurses, and Jewish minstrels shared folksongs and folktales with Christian counterparts. Nevertheless, while assimilating foreign influences, Jews remained rooted in Jewishness and retained their identity. Hence, though the language they brought from Italian and French territories to their new Rhineland communities fused with the German dialects of their neighbours, it was never displaced by those dialects. Under parallel circumstances in other cultural areas, Jews created other languages, ranging from Tat to Ladino.

Hebrew remained the principal written language of Ashkenazim until the 10th century. Since the 13th century, however, Yiddish attracted a reading audience of women and less learned men. Because Hebrew was more prestigious, Yiddish texts often bore Hebrew titles or an apologetic introduction. The contents included romances designed to entertain, such as the *Bovo-Bukh* translations and adaptations of the Bible, such as the *Teeno-Ureno; Tkhines;* and ethical discourses to fortify readers in piety.

By the 17th century, there had already developed a clear distinction between Western Yiddish and Eastern Yiddish. With the urbanization and secularization of Jewish life since the Enlightenment, European languages made ever greater inroads upon the Yiddish-speaking communities. In Germany, the *Maskilim*, following in the footsteps of Moses Mendelssohn, denigrated Yiddish as a crippled, degenerated German. Holding that Jews should become German in every respect except for adherence to "Mosaic faith" they fought for the replacement of Yiddish by the "purer" German of their neighbours. The stigma of *mauscheln* or *juedeln* was attached to German Jews who still preserved remnants of their former speech, renamed Jargon. The term *Jargon*, introduced by Mendelssohn to discredit Yiddish, became the most widespread term for this language. It was still used even by Shalom-Aleichem as late as 1902 and by the first European daily, "Der Freind" in 1903. Six generations after the *Maskilim* pronounced the death-sentence on Western Yiddish, it survived only in tiny enclaves in the Rhineland, Alsace, Holland and Switzerland. I still heard it spoken by the cattle-dealers of the Eifel Mountains, in Gerolstein and in Bacharach in West Germany and there are undoubtedly in Israel today a few men and women who can still converse in it.

Eastern Yiddish, on the other hand, experienced a phenomenal upswing, despite the inroads of Russian, Polish, Rumanian, and other tongues. At the Czernovitz Language Conference of 1908, it was proclaimed a national language of the Jewish People — alongside Hebrew, the national language. After World War I official recognition came to it in the succession states of the Russian and Austro-Hungarian empires, when minority rights were accorded Jews, including the right to government-supported schools in Yiddish. In 1925 YIVO was established in Vilna to coordinate and develop research in Yiddish language, literature and folklore. Weinreich modestly fails to mention his own role as its director, ideologist and scholar.

IN DEALING with the Hebrew components of Yiddish, Weinreich distinguishes between the traditional *Loshen-Koidesh* ("Sacred Tongue," i.e. Hebrew) that accompanied the Ashkenazim down the centuries in their prayers; the Fusion *Loshen-Koidesh* they brought with them when they migrated from Romance to Germanic territory in the early Middle Ages; the Haskala Hebrew of 1750-1900; and the *Ivrit* (modern Hebrew) which entered Yiddish after 1900. This enables him to explain why an Ashkenazic Jew will refer to his host as *Ba'al-Habayit* when reciting the blessing at the conclusion of a meal and as *Balebos* after he gets up from the meal; why he conceives such words as *tallis* and *toes* (error), which are feminine in Hebrew to be masculine and therefore gives them the masculine plurals *talleisim* and *toesn*; why he accents *aliya* on the second syllable when he mentions his being called up to the Tora and on the last syllable when he refers to immigration to Israel; or why he stresses *Kibbutz* on the last syllable when referring to an Israeli collective settlement and on the first syllable when referring to the settlement of Jews in America.

IN DISCUSSING the relationship between Ivrit and Yiddish, Weinreich points out that the influence is mutual, as is evidenced by the entry into colloquial Ivrit of such Yiddish words as *trask, shprits, glitsh, kumsits,* and, most recently, *bonkol;* of such Yiddish suffixes as *-nik* and *-ele;* and in the transference of the accent to earlier syllables in such names as Rehovot, Zichron Yaakov and Petach Tikva.

On the basis of the Fusion *Loshen-Koidesh* component in Yiddish, Weinreich is able to prove that the South Eretz Yisrael Sephardic pronunciation of Hebrew words predominated also among Ashkenazim until the 14th century, when it was finally supplanted by the North Eretz Yisrael Tiberias pronunciation.

In dealing with the *Lo'ez* component, as exemplified by such words as *cholent, khremsl, lantukh, teynen, milgroim* and *shul,* and in such names as Feibush, Feitl, Toltze, Bunim, Bendit, Shneur and Yente, Weinreich distinguishes between South *Lo'ez*, introduced by Jews from Italy, and West *Lo'ez*, introduced from France.

In analyzing the German component which gave Yiddish its basic structure and largest vocabulary, Weinreich proves that its fusion with the speech of the Jews who settled in Loter began in the Old High German period before 1150 and not in the Middle High German period, as has been hitherto assumed, and that the fusing continued into the New High German period after the 15th century. The West Central dialects of German, as spoken along the Moselle and the Rhine, were most influential in the initial process, but as Jews migrated to East Franconian, Bavarian-Austrian, and Swabian-Allemannian regions, more eastern and southern influences penetrated the language. The theories are therefore incorrect which attempt to trace back to a single specific dialect the German component of Yiddish.

In discussing the Slavic component, Weinreich begins with the oldest meeting of the Jews of Loter with the Jews who spoke Canaanic, a fusion language of Hebrew and Slavic. Jews called the land of the Slavs Canaan, though it had nothing to do with Biblical Canaan. The similarity in sound between "Slaw" and "Slave" had led Greek and Roman writers since the seventh century to speak of the northern regions as Sclavonia or Sclavinia, the Land of the Slaves. Since Canaan was called in Genesis a servant of servants, Jews translated Sclavinia as Eretz Canaan (Land of Canaan).

Among the earliest words with which Canaanic enriched Yiddish was the term *nebich*, now familiar not only to Jews the world over but also to non-Jewish speakers of German and American English. From Western Canaanic of Bohemia and Moravia stems the Yiddish vocabulary of the butcher-shops, such words as *yatke, beelik, sodik, treibern.* When Ashkenazim fled or immigrated to Slavic lands in the late Middle Ages, the basic structure of Yiddish had already been determined. Nevertheless, centuries of dwelling amidst Slavs added to Yiddish a considerable vocabulary, including such words as *blotte, blondzhen, shmatte, zeide, bobbe borsht, pupik, paskudne, pitchevke, kalioke, shaleven, etc.*, and such prefixes and suffixes as *der-, -en, -iak, -niu* and *-nik,* exemplified in *dergreikhn, derhargenen, rateven, paskudniak, mameniu, gotteniu, chainik, nudnik,* etc. The suffix *-nik* has since penetrated into Ivrit and English, as in *kibbutznik* and *beatnik.*

The dialects of Eastern Yiddish on Slavic territory gradually differentiated into Central Yiddish of Poland, Northeastern Yiddish of Lithuania and Byelorussia, and Southeastern Yiddish of the Ukraine, Galicia and Rumania. The insignificant influence of Russian on Yiddish, as compared to Polish and Ukrainian, before the closing of the 18th century is ascribed to the fact that Russia kept Jews away from its territory. Only after the partition of Poland did it acquire masses of Jews, and these it penned in the Pale until 1917.

IN THE FASCINATING chapter "Selectivity and Fusion," Weinreich points to the fact that when Yiddish has words with similar meanings from several sources, it gives highest prestige to the Hebrew word. Thus, *sefer* is preferred over *bukh*, *khale* over *broit*, *matone* over *geshank*, *poshet* over *prost*. Yiddish accepted the prefix *mis* from the Hebrew as in *miskanne zein zikh, miskhatn zein zikh,* etc., but refused to accept more than one or possibly two of the 300 German words with the prefix *miss*. Yiddish also refused to accept German words that had a Christological association, such as *Reue* (penitence), *suehne* (expiation) *Vorsehung* (Providence), and preferred the parallel Hebrew *Kharote, Kaporre, Hashgokhe.* It could safely reject German nouns such as *Almosen* (alms), *Vormund* (custodian), *Waise* (orphan), *Witwe* (widow), *Braut* (bride), *Brautigam* (groom), *Hochzeit* (wedding), *Mitgift* (dowry), *Sippe* (family), since it could draw upon the older and more treasured traditional words *nedovve, apotropos, yosem, almonne, kalle, khosn, khassene, nadn, mishpokhe.* The Yiddish prefix of mockery *shm,* as in *liebe-shmiebe, sport-shmort,* has only recently spread to American English and even to Ivrit as in Ben-Gurion's *"Oom-Shmoom"* (in disparagement of the U.N.).

In order to present the development of Yiddish clearly and succinctly, Weinreich transfers the less important aspects to a critical apparatus of 774 pages, in itself a treasure-house of linguistic insights into the Askenazic soul of the last millennium.

Though future studies of the Yiddish language may modify a few conclusions or add further evidence to buttress other conclusions, the basic historical structure as established by Weinreich will not be challenged successfully.

Lovelorn Song for her Sleeping Husband

Reena Ribalow

Carnations flower dryly.
I, too, sit
in moderate flower
pulsing to the tick
of an antique clock —
prince among the artifacts
of two o'clock.

Underneath its terra-cotta fur
the floor is solid stone:
no earth but that
alloted to each plant,
the dose for its survival
and no more.

Three o'clock is graceful,
looking in its iron arabesques
the hours that came before.
Beyond, the darkened kitchen
glints with knives,
the sink is clogged with refuse
of some long forgotten tide.

Inside the room for living,
curtain-swathed,
the hours are passing landmarks
of the country that we keep —
the flowers, lamps and I —
beyond the magic circle of his sleep.
A little more;
the heater breathes
its spurious warmth
into the hour of four.

Carnations flower dryly
so do I,
with thin-stemmed hope
through nights that break and die.

Reena Ribalow — Reisner (Ben-Ephraim), an olah from the U.S., lives in Jerusalem with her husband, George Reisner (Gavriel Ben-Ephraim). The above poem was the only one by an Israeli to win one of the 1972 Keats Poetry Prizes — in which 1,500 poets from more than 80 countries participated. The poem, with another one by her, "Your Name Brushes S." appears in the just-published "Keats Prize Poems" anthology, London Literary Edition, 29 Avenue Chambers, Vernon Place, London W.C.1., England, at £3 or $7.50.

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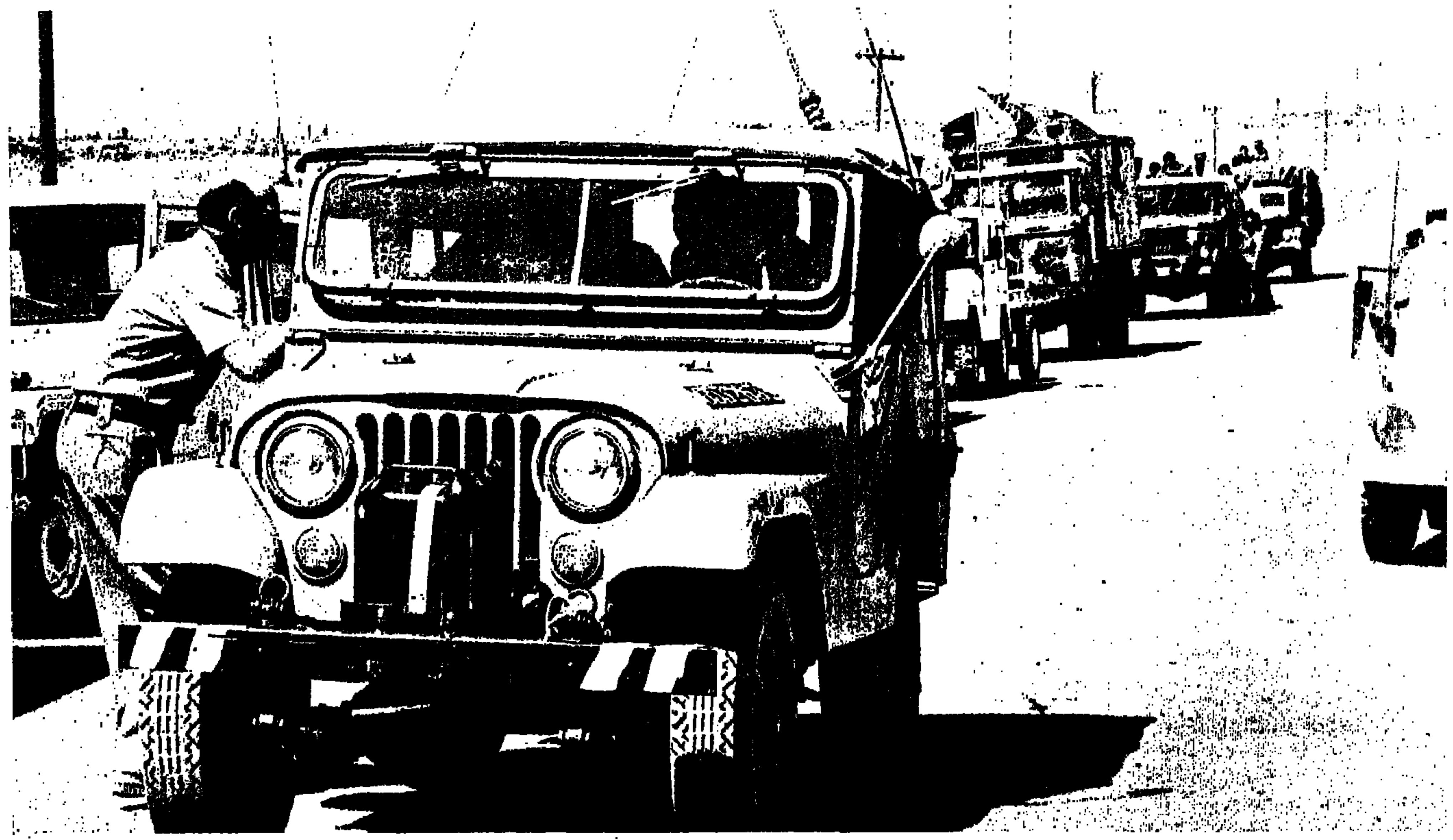
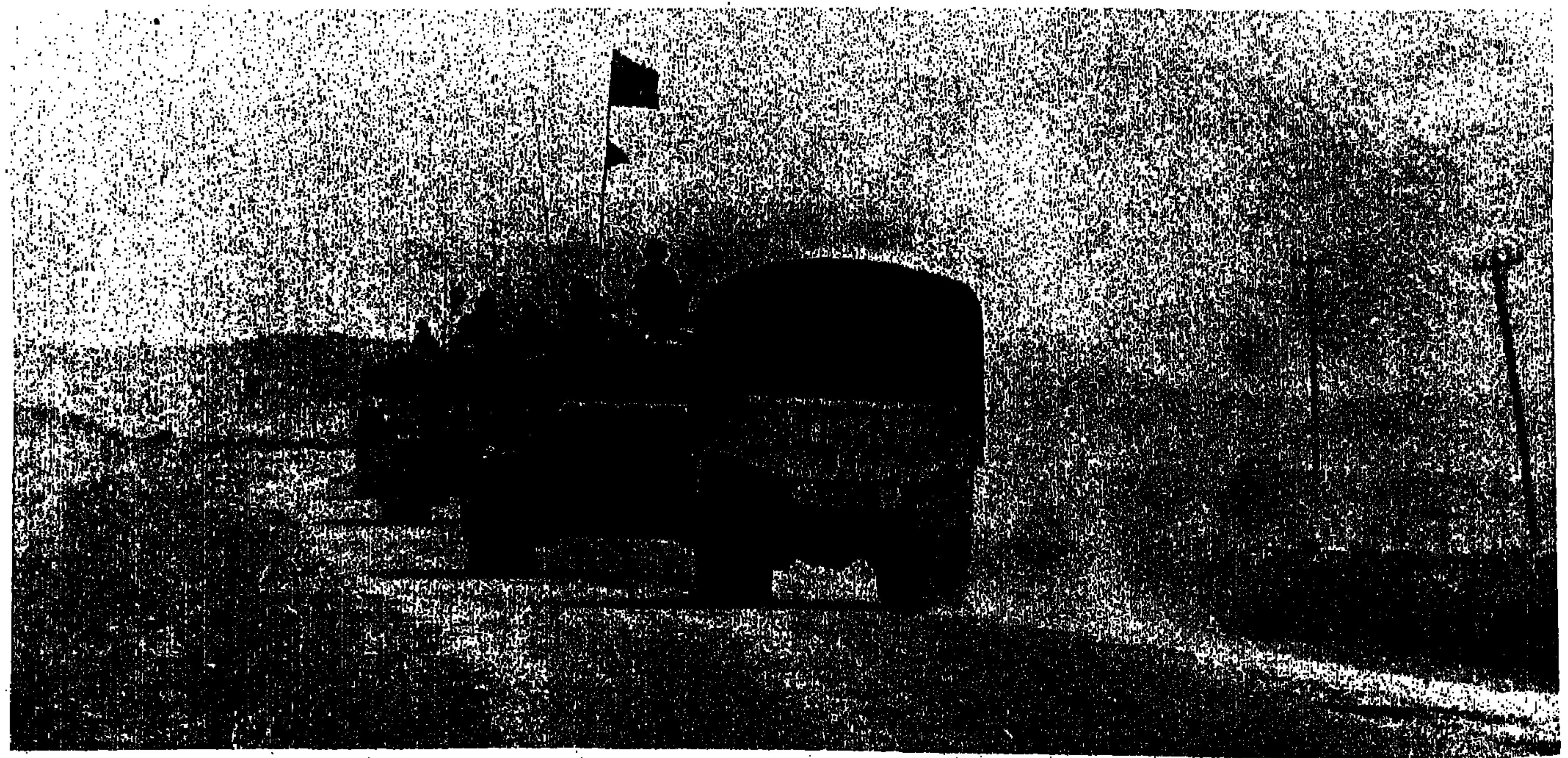


A UNDOF officer has a last word with the Israel liaison team as a Syrian convoy, behind the UN jeep, waits to move in.

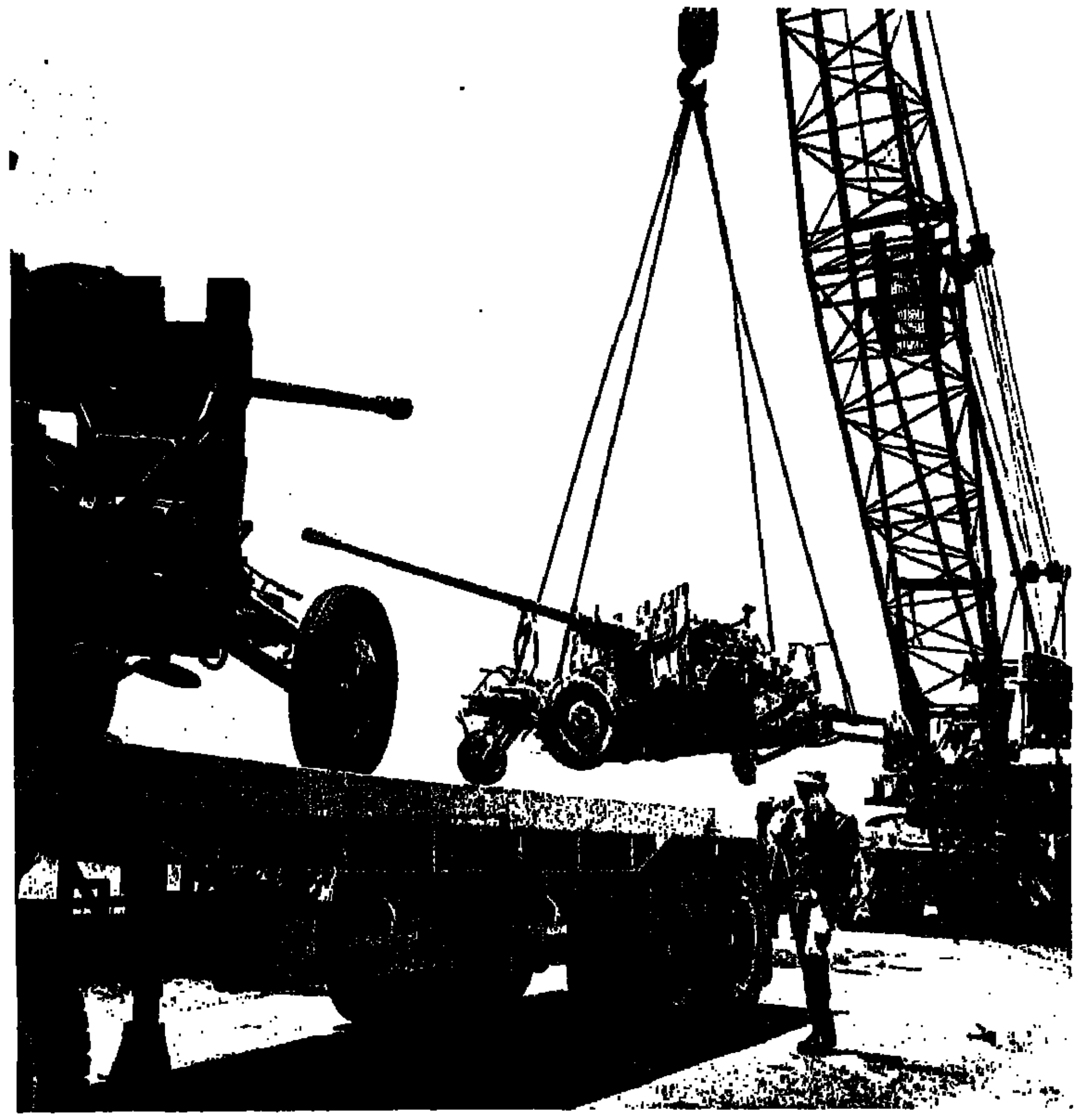
REDUCING THE BULGE

Israeli troops this week completed their evacuation of most of the Syrian "bulge" occupied by them last October, and Syrian troops took over the area. The remaining part of this once bitterly contested salient will be turned over later to the U.N. under the terms of the disengagement agreement. DAVID RUBINGER was up there with our men earlier this week, watching the Israel military presence disappear in blasts of fire and columns of smoke. These are some of the sights he saw through his peripatetic camera.

Raising a cloud of dust, a column of Israel tanks begins the long haul back to the new lines followed by a UN truck.

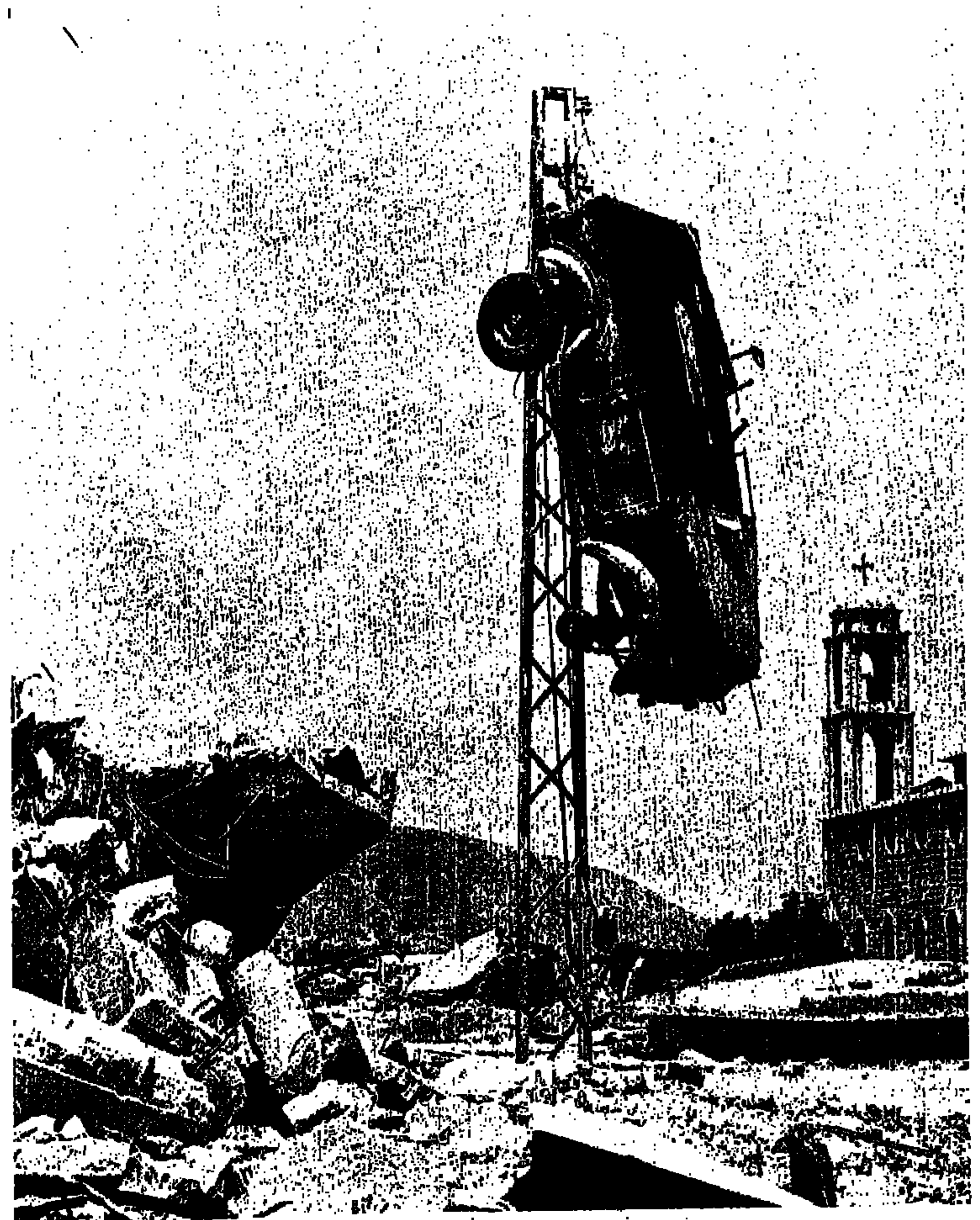


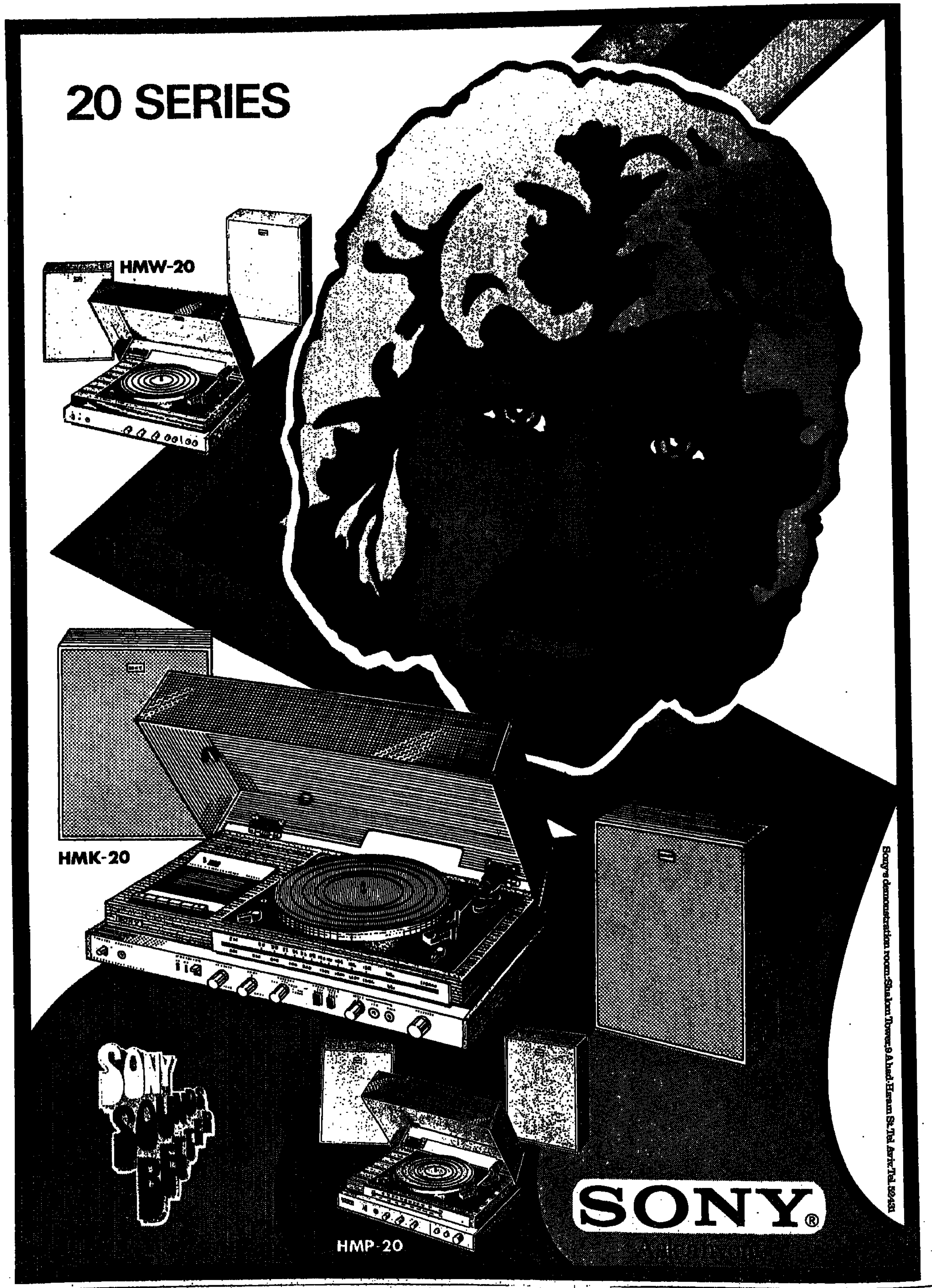
(Abo[illegible] who helped capture Tel Shams take a last look.



Captured Syrian guns. (Below) Kuneitra: Russian-made jeep "displayed" like Israel tanks in Damascus.

Brig[illegible]o, C.O. UN forces, Golan. (Below) Syrian photographers retaliate.

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MARKETING WITH MARTHA

BOTTLE BLUES

I HAVE 81 wine and brandy bottles in my storage cupboard. They are souvenirs of the October War. The bottles began accumulating during the High Holy-Day season. My wine shop — one of the few places which buys back the bottles — refused to take them back during the months of the war and its aftermath, and straight through Passover, as transport and manpower were scarce.

Not that these bottles of mine are worth very much in monetary terms. They would fetch a mere IL.10 — or 10 agorot apiece. Most of the wineries, including the giant Carmel Mizrahi, do not take back bottles for re-use, and only a few smaller firms (including Eliaz and Charles Robin, I'm told) buy back the empties from dealers. They buy any empties, not only their own.

I suppose if I were less stubborn, I would have thrown out my wine bottles long ago, one by one into the household trash cans. Then the Municipality of Tel Aviv would have hauled them away. And these perfectly whole, large glass bottles would have been reduced to crushed glass and buried.

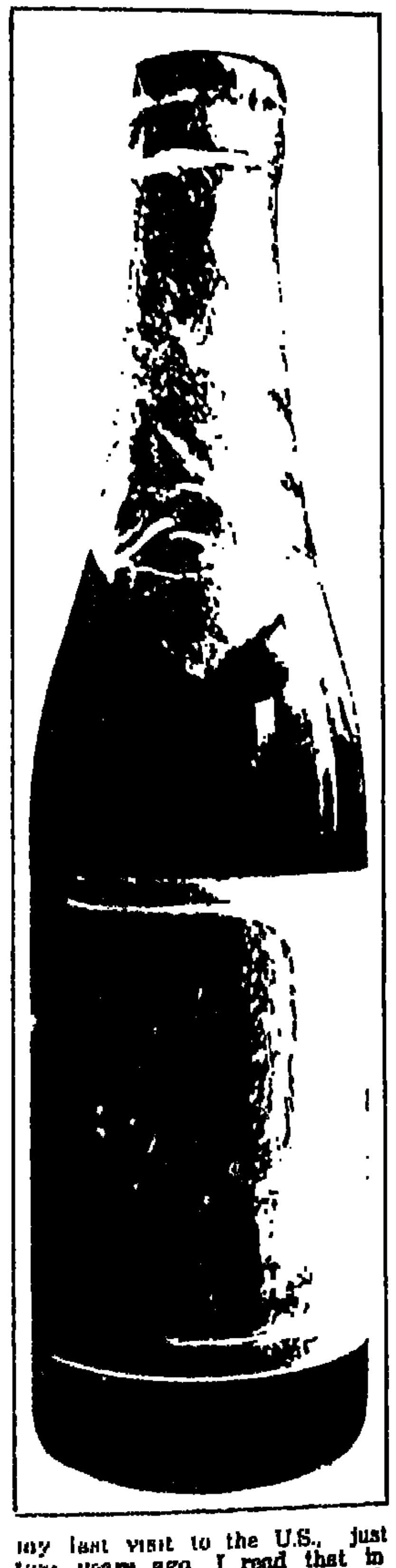
If it were entirely up to me, every container would be returnable. I am one of those hoarders who has cupboards full of old clothes — and now cupboards full of old bottles. I try to do what I can with leftover containers. I collect the plastic cups from dairy products and give them to my daughter's nursery school. But there are just so many the teachers can use.

In my preference for returnable containers, I am in perfect agreement with the Sanitation department of Tel Aviv-Jaffa — and presumably every other city and town as well. The department's head fondly recalls the days when all ice cream was sold between waffles. "Then everybody ate the container. Now they throw the plastic cups and paper wrappers into the streets."

At the other end of the spectrum are the grocery stores and supermarkets, which would be happy not to see a single bottle returned. Most food manufacturers feel the same way at heart. The returnables give them headaches — both in terms of storage space and manpower, and in terms of adequate washing so as to avoid court fines for dirty bottles.

The Health Ministry stands somewhere in the middle. Its Food Administration admits that its job would be easier if all containers were for one-time use, but at the same time recognizes that the Ecology department next door is not so keen about throwaways. The Ministry of Commerce and Industry is also in a quandary, and is currently contemplating the pros and cons of a law which would require wineries to return to returnables.

ONE OF THE PROBLEMS is that Israel lagged behind the Western world in introducing one-use containers — and finally did so about when the industrial world's pace-setter, the United States, began reconsidering the whole matter and going the other way, on ecological grounds. On my last visit to the U.S., just two years ago, I read that in Oberlin, Ohio, a small liberal college town, it is "illegal to sell, offer for sale or even possess non-returnable cans or bottles." The line impressed me so much that I wrote it down in my little green notebook and have been carrying it around with me ever since.



In the wake of the Yom Kippur War, there was a brief flare of enthusiasm here for a return to returnable containers. Telma-Blueband, which had been one of the first local firms to introduce throwaway "light glass" bottles for mayonnaise and the like, began a campaign to encourage the public to return them, against a small refund. Last week, Telma informed shopkeepers that the returnable offer had been cancelled.

"We were disappointed by the response," the general manager, E.S. Teitsch, told me. "Consumers were not returning many bottles, and shopkeepers were complaining of the bother."

One of the problems, he said, was that Telma's prices had been approved by the Government on calculations which included non-returnable bottles. It could not offer a sizable bottle deposit in addition, as this would be considered a hidden price increase.

"We hope to go over to plastic containers as the long-term solution," Mr. Teitsch told me. This, of course, will not please the ecologists, since plastics do not decompose easily. There are decomposable plastics, but these are not yet in use in Israel.

Assis also had some interesting things to say about bottles.

"Had it not been for the Yom Kippur War, we would have gone over entirely to one-way bottles," Felix Sidi, their sales manager, told me. But with the problem of getting enough bottles from the Phoenicia Glass Works, and with the price of bottles up, Assis also launched a campaign to encourage more returns by consumers. "Return them to the shop, and get money," read Assis posters picturing seven types of bottles and the relevant deposits.

For some unknown reason, since the war the percentage of Assis bottles returned by consumers has declined. Assis used to get a return of 90 per cent of its bottles, Mr. Sidi said, but lately it gets back barely 50 per cent of its small jars (jams, confitures and mustard), though still 70 to 80 per cent of the fruit-squash bottles.

Nearly all Assis products come in bottles which carry a 25 or 35 agorot deposit and even the small 130-gram mustard bottles are returnable — something I myself didn't realize. The only Assis bottles which are non-returnable are the squarish litre bottles for fruit juices and borsht, and one type of confiture jar. Mr. Sidi said the square bottles, which go mainly for the export market, are particularly hard to wash, particularly after they have contained tomato juice or borsht. He did not have a convincing argument for not taking back the one type of confiture jar, and hinted it might be discontinued anyway.

I suspect that part of the reason for the decline in bottle-return by the public is the increasing confusion over just which bottles are returnable and which are not. There has been a tendency lately to assume that soft-drink bottles are returnable, but that alcoholic beverage bottles and jam jars are not. It is not so clear-cut, but rather a matter of manufacturers and their own policies.

IN THE WINE LINE, Carmel Mizrahi decided several years ago to go over to non-returnable bottles, and most of the smaller wineries followed suit. Carmel's general manager, Dr. Elyashar Ostashinsky, explained his company's decision: it was partly a matter of hygiene, he said. There were problems with washing, and the fines for "foreign bodies" in products are heavy.

"With the non-returnable policy, this problem was 99.99 per cent solved," he said.

Asked if he wasn't concerned about the effect of millions of discarded wine bottles on the environment, Dr. Ostashinsky stated flatly, "That's not our problem."

He did not even hint that there might be a change in the Government's stand on returnable wine bottles, and it was someone else who tipped me off that the Ministry of Commerce and Industry is currently reviewing a proposal to require all wineries to go back to returnable bottles. Without going into detail, he said that one of the considerations was the availability of raw materials.

The spokesman for Tempo, which manufactures bottles at its plant in Yeruham for itself and for other firms here and abroad, said there was an ample supply of sand for bottle-making: the problematic ingredient was caustic soda, which is imported from Africa, and is in short supply on the world market today. The position of Tempo is that the thinner non-returnable bottles use less caustic soda than regular bottles; partly because some of it can be replaced by the crushed glass from the old type.

I asked Tempo where it gets used bottles to crush for recycling. Some comes from its own rejects, others from the few dealers who handle old bottles. Unfortunately, there is not a very good system for collecting old non-returnable bottles. Most of them just get thrown away in the household garbage, which is collected by the municipalities.

In Tel Aviv-Jaffa, for instance, the Municipal Sanitation Department collects 580 tons of garbage per day — or about a kilo and a half per resident. (This does not include industrial and building wastes.) This goes to the Dan Region dump at Hiria, together with the garbage from five neighbouring towns. Of Hiria's total of 1,000 tons of garbage a day, only 250 tons is reprocessed into compost for fertilizing. The rest just gets buried into the ground — glass, plastic and all. Space is at a premium in the dump, and the new head of the Santitation department, Mr. Arie Kremer, is shortly going abroad to look into the possibility of building an incinerator plant which would allow garbage to be burned rather than buried. An alternative method would be compressing garbage into half its volume or less for more compact burial. There are also various processes which convert urban waste into building insulation materials or even into chicken-feed.

Mr. Kremer does not believe that our population is sophisticated enough to separate its household glass from other garbage. There are machines which can separate garbage into categories at the dumps, but this requires large investments of capital.

Personally, I think we might be able to organize separate collection bins for non-returnable glass bottles. The precedent, which seems to be working, is the existing system of collecting old newspapers and other waste paper in bins which the larger municipalities have placed all around ~~their~~ cities. The papers are removed by the Soldiers Welfare Committee, which sells the paper and keeps the proceeds for its welfare funds. I wonder whether they or some other organization might consider similar bins for glass bottles, provided a good price could be fetched for them.

In the long run, the question of whether we should have returnable or non-returnable containers should not be decided on the basis of the convenience of the consumer, the shopkeeper or the manufacturer. It should be considered by government authorities who can take into account the total picture — which includes the economics of raw materials and the overall effect on the environment. And if it is decided that some bottles must be non-returnable, at least let the authorities figure out ways to recycle as many of them as possible.

IT OCCURS TO ME / Hadassah Bat Haim

Guarding the gates

SECURITY ARRANGEMENTS in our schools have been improved to a great extent. In addition to the children who legitimately escape their lessons on being assigned to guard the gate during school hours, a parent is seated by the entrance, generally doing embroidery or something like that, while a soldier lurks nearby and flirts with the girls in the top class (few of them have any success because most of the girls in the eighth grade are already going steady). Occasionally, it's a father partnering a youngster; but as fathers are less free in the mornings, more often than not it's somebody's mother waiting for lunchtime as eagerly as the pupils and the staff.

As we have received no instruction on procedures for questioning anyone who approaches the grounds, we all have our own way. We are not equipped with weapons. It seems the defence of our children has to be accomplished by other methods than crude force; the main one is an encyclopaedic knowledge of our children's friends, mothers and fathers, aunts, sisters and grandmothers.

This ability to recognize 90 per cent of the passers-by relieves the situation of what might otherwise turn into embarrassing moments. I need not ask the lady from the corner grocery to open her bag when she assures me that Rivkele has forgotten her lunch again; and I know that the plumber, who also keeps an eye on my pipes, has nothing in his tool-kit but wrenches and spanners. The few strangers who do come are flatteringly anxious to cooperate and stand well back — no doubt fearing a karate attack if they are too bold — to ask nervously if they may pass by us and register their children for the coming year.

Our children are disappointed at our lack of armour and confide to each other the names of people — in the immediate vicinity — they would incapacitate if they could borrow the means from us. I point out to the more belligerent of them that many of their teachers prowl the streets at night, toting revolvers and other hardware, but do not succumb to the temptation, which must be very strong in some cases — one very near to me springs to my mind at once — to dispose of some of their pupils.

For that matter, I tell them, none of them can be quite sure what their mothers might do if they were provided with dangerous implements as enforcers (of justice, obedience or simply a chance to lie down with a book), so they should be grateful, not resentful. They are not in such close contact with their fathers, so the risk there is not so great.

The morning goes slowly, though lots of people stop on their way to the shops, and one is able to hear more gossip this way than in isolated snippets at the hairdresser's or the pharmacy. I have also been able to snare an electrician and a carpenter whose trail I have been on for months, as they are apparently never at home or at work. By making difficulties about their admission to see their respective sons — one to borrow his bike and one to query his exam results — I get a promise to fix my outside light and to repair the kitchen table. It is doubtful whether our presence would give pause to any evildoer, but it's nice to feel that our time is not entirely wasted.

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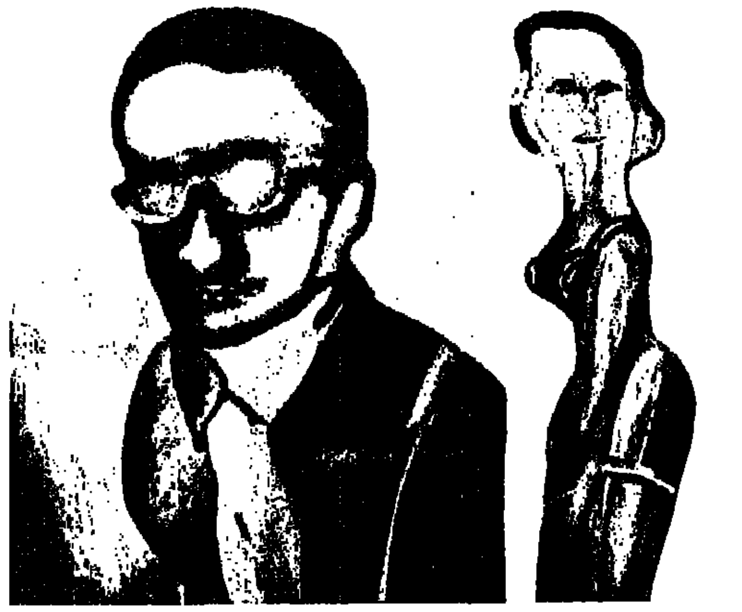
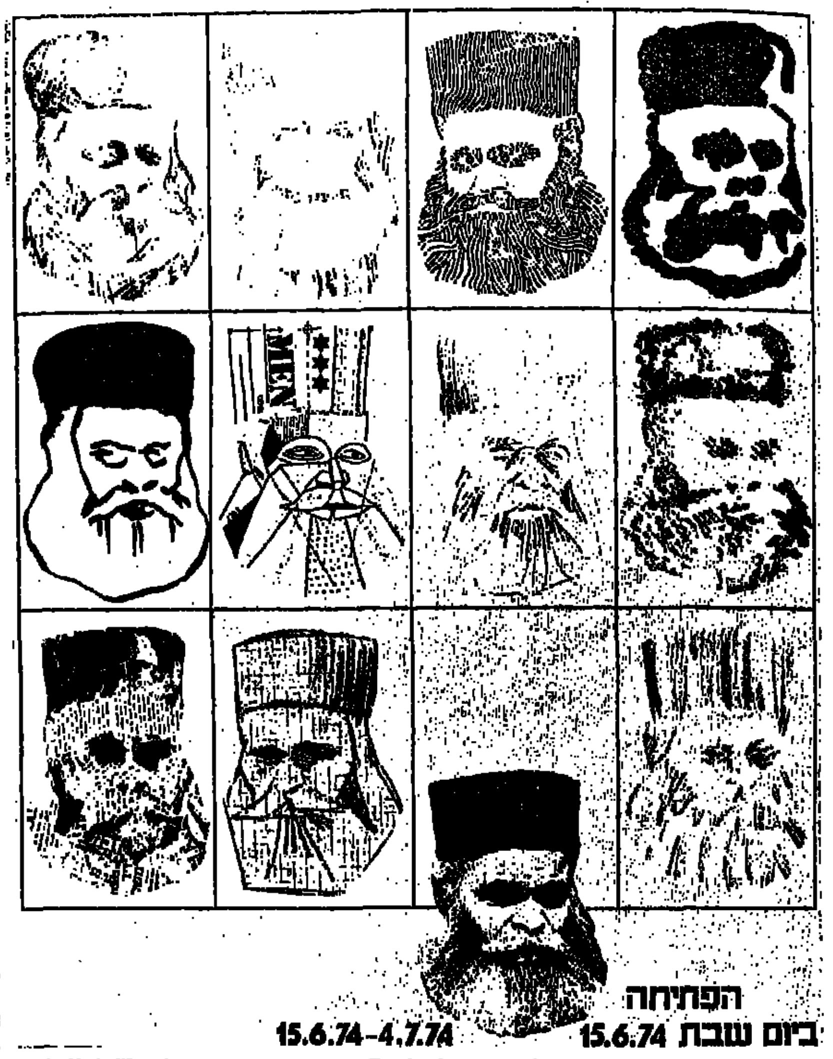
FACING UP

Meir Ronnen


Oded Feingersh: Portrait (Jerusalem Artists House).



Avital/Shapira: Poster for the Portrait show (Jerusalem Artists House.)

PORTRAITURE is very much of a lost art these days and the current mammoth show of "Portraits" (over 300 works) at the Jerusalem Artists House, only confirms this impression.

What was originally intended to be a show of some 50 works from all over Israel became a flood which the doors of the Artists House failed to hold back. An improvised jury was swept away. The management decided to exhibit everything and called in a group of Bezalel students to "design" the hanging. Graphically their work is a success, but the results are disastrous: for while there is not a single memorable work in the whole show there are some 30 or so worth while efforts and they have been drowned in a flood tide of rubbish. In one particular case, two sensitive canvases by Naomi Sultanik and Alan Wolff, surrounded by three deep tiers of amateur painting, are almost invisible.

There are few works in this show that qualify as portraits in the traditional sense; the better works are noteworthy for merely being good paintings or interesting experimental projects. But of course portraiture, as a profession, has long gone out of fashion. Even portrait photography, which helped put an end to painted portraiture, has fallen upon hard times. It is not insignificant that realistic portraiture has survived longest in the "socialist" countries, where almost Victorian hero-worship is still the order of the day; and that the New Realism of the United States deals with technical *tours de force* depicting unknown nonentities.

Think back, start with Leonardo's Mona Lisa, go to Memling, jump to Velasquez, Rembrandt, El Greco, Goya, Holbein, Van Dyck, Franz Hals; jump to Manet, Renoir, Van Gogh, Cezanne, throw in early Picasso and even Sickert, Johns and Orpen: the essence of great portraiture was a revelation of character, combined with superb drawing, painting, composition, and where a hand might tell you as much as a head. And then there were the hundreds, even thousands, of minor, but competent portrait painters who more or less faithfully recorded for us the likenesses of all the Kings, Electors, Dukes, Margraves, Judges and generals who played their roles in history, from Chichester to China. Their art was to convince you that they had made a likeness which captured all the sitter's essential qualities (and those of his family too) even though you had never seen the subject yourself.

Portraiture never really took hold in the stony ground of a stony-broke, egalitarian Yishuv. There were a few fine commissions executed by Tagger and Rubin and Ben Zvi (only the latter is represented here) while Litvinovsky painted posthumous public figures with success. The only link with the Orpen tradition, however, was provided by the now ailing Ludwig Blum, one of whose three works on show here manages to impress you with the character of the sitter.

It would, of course, be idle to hark back to traditional forms so well exploited by others, but nearly all the artists showing here failed to understand that a real portrait must lift the subject beyond anonymity; and that neither copying a face nor placing a formalised head upon a pair of sketched-in shoulders results in a portrait, though it may very well result in a perfectly acceptable painting or construction. Somewhere in between are the heads of a great artist like England's Francis Bacon, who owes so much to Velazquez, among others; but his works are rather portraits of a condition. Nothing like them can be found here.

* * *

BACON'S INFLUENCE is, however, felt indirectly in this show. He was one of the first painters to paint serial portraits (over 15 years ago) and at least half-a-dozen artists in this show have tried to add interest by doing the same thing, or painting a dual portrait on one canvas. One of them is Oded Feingersh, who shows an interesting and eerie formalised double portrait of the same "person," complete with a swathe on the cheek that harks back to Bacon's slashing expressionist stroke, though here the use is for design purposes as well as mystery.

A number of Russian immigrants participate, most of them in the expected competent figurative manner: a typical academic work is one by Mordecai Ginishvili and there is an oversweet face buried with great skill in a wash background by Aharon April. By contrast, the young Israeli experimental artists show the most interesting works: most effective of all is Gad Ullman's superb double engraving of an enlarged page from his identity card, complete with mirror image. I also liked his box-enclosed photograph of Dayan, which is halved by a one-way mirror and which produces a face with two black patches when viewed from a certain angle. Another interesting effect is obtained by Arie Weiss, who lays solid glass tubes over a photograph to obtain multi-images and who yet seems to control the results.

Bella Gold-Levy also uses some interesting multiphoto images screened onto canvas, but the elements bear no design relationship to each other.

Despite the plethora of amateurs, there are only a few genuine primitives: the late Moshe Elnatan; a funny little irreverent double ikon, by an unidentified painter; and Shoshana Landau-Aufrecht, whose heads have great power, rendered in sweet but strong colour.

For sheer bravado of technique, there is a very fine little ink and wash head by Yehuda Bacon; a collage of an old woman by Friedel Stern; and some clever renderings by Yossi Stern, but these works lack real plumbing of character and remain largely illustrations. A few other things to note are by Tolkowsky (162), Lev Sirkin (164), Alan Wolff (98), Batya Eisenosser (277), Lea Stenzcel (8), David Polos (19), Mihkail Grobman (81), Sarah, Schechter (82) and Faye Yitzhaki (139). One of the best works in the whole show is the exhibition poster by Avital and Shapira, showing a large number of drawn technical variations on the theme of a single photo of a bearded Jew. Shapira also submitted some amusing three dimensional heads encased in translucent boxes, in one case with a necktie hanging out.

Most of the sculpture, like much of the painting, is better passed over in silence, but there are some competent efforts. Don't miss, however, apart from the bold head by Ze'ev Ben Zvi, a superb little proto-Cubist head by Sternschuss (154).

One must note that only in two cases are the subjects of all these works identified in the catalogue, which otherwise lists only the names of the artists.

* * *

THE ARTISTS House, under its new management, has given us a series of very lively presentations this year, most of them preceded by well designed invitations and posters that have nearly always turned out to have been better than the show itself.

The reasons for this state of affairs are fairly obvious. The Artists House usually (though not always) reaches the mediocrities in the Artists Association; the better painters steer clear of most group shows. Secondly, criteria are rarely defined. Thirdly, the selectors are rarely ruthless.

What the Artists House needs, perhaps, is a curator with dictatorial powers, who will both generate ideas and be given sole say in interpreting those offered by the House committee. The Jerusalem Artists House does not have to try to compete with the Israel Museum but it should be able to complement it and concentrate on presenting Israeli art while encouraging new talent and raising the level of public appreciation. It should present fewer and better shows for longer periods. But if it doesn't appoint a dictator to deny access to mediocrity, even from among its own membership, it is doomed to go on dying a slow provincial death.

GALLERY GUIDE

Jerusalem

Meir Ronnen

HONORE DAUMIER — "Les Gens de Justice," masterworks by the great French satirist. (Israel Museum Library.)

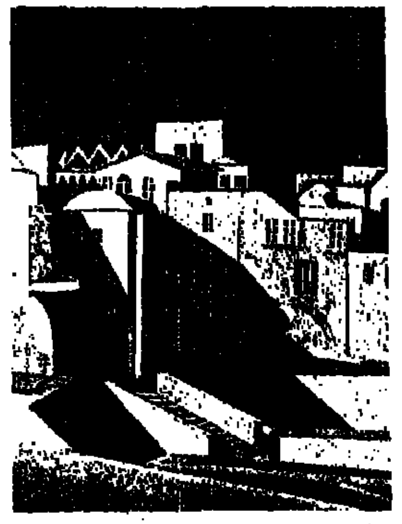
ROBERT RAUSCHENBERG —eleven constructions and collage works created in situ by one of the pioneers of assemblage in the U.S. (Israel Museum).

EXCAVATIONS AT ATHIENOU — Fantastic variety of finds from one site by first Hebrew University expedition held outside Israel, loaned by Cyprus and magnificently displayed. Pottery and script point up Cyprus' role as link between ancient Canaan and Minoan and Egyptian cultures. An aesthetic and didactic delight (Israel Museum).

BEYOND DRAWING — 13 Israeli artists investigate, clarify and define changes which have taken place in drawing as a concept and means of expression. The result is the rise of an Israeli "school." (Cohen Hall, Israel Museum).

SCANDINAVIAN DESIGN — Large didactic exhibit covering nearly 50 years, filling new Palevsky Design Pavilion (Israel Museum).

"SCULPTURE FIELD" — A wishful Negev environmental project by sculptor Ezra Orlen (Israel Museum).


Anna Andersch Marcus: gouache (Nora Gallery, Jerusalem).

JEAN LE GAC — Works on various themes in photo images and text in French & Hebrew by post-conceptual artist-photographer (Israel Museum).

ANNA ANDERSCH MARCUS—Third show at this gallery by noted mural artist from Germany, contains some pleasant surprises; beautifully handled gouaches of Jerusalem and surroundings that are figurative yet formalised, in light greens, blues and greys on a dark background, with the occasional introduction of warm oranges and purple shadows, as in a fine study of a street in Mea Shearim (15, 10). There is also a superb landscape (Arbel, 14) that has something of the lyrical quality of a Paul Nash. By comparison, the larger oils of arched alleys and streets are stiff in composition and monochromatic in conception and the actual surfaces are less successful. But it is worth visiting the show just to see the gouaches; we hope this veteran artist will give us more of the same (Nora Gallery, 9 Maimon, Tel. 32849). 11-1,4-6. Sat. 11-2. Till July 8.

YAACOV ALONI — Canvases and varnished gouaches in a manner that combines abstract expressionist technique with grids and geometrical figures rendered in line and placed over the painterly background. The more interesting diagrams are taken from pages of Copernicus' treatise on the movement of celestial bodies, with titles carefully registered to give the "appearance" of part of a page and offering an effective contrast to the abstract "calligraphy." However the non-Copernican figures, triangles and grids in other works do not always harmonise with the rest of their backgrounds and the totally abstract works suffer from over-attention to surface and under-attention to colour, which is minimal and used to offer local contrasts rather than to establish an overall scheme. The canvases are stiff and trite; the gouache and watercolour paintings are at least cleverly handled. Aloni, born in Ein Harod in 1939, studied for a few years at the Bezalel before going abroad, where he exhibited in New York and Boston. His work has been seen in Haifa and Tel Aviv but this is his first show in Jerusalem, where he has now settled (The Little Gallery, 27 Salmon), 12-2, 6-12. Till June, 12.

ARTONOMY — Show of "systemic art" by Zion Avital, who has developed a standardised system of evaluating art and design factors (Hebrew University National Library). To be reviewed next week.

YA'ACOV ALONI — Recent works (The Little Gallery, Salmon 27. 10-2; 6-12 p.m.). Till July 4.

TUVIA KATZ — Abstract expressionist oils on raw plywood are carefully and sensitively treated. In content, however, his paintings are a microcosm of Israeli evolution — Aroch, Raffi Lavie, Kupferman. (Debel Gallery, Ein Karem, Tel. 417755). Daily 10-1, 4-6; Sat. 10-1. Closed Fridays. Till June 25.

COLLECTORS CHOICE — works by 19 Jewish painters from France and Israel, affording a valuable look at early works. (Engel Gallery, 12 Shlomzion) till July 8.

MIRIAM BAT YOSEF—Recent works, in two day show with 20% of the proceeds going to the rehabilitation of wounded soldiers (Private home of Esther Kolini-Arieli, 10 Caspi, opp. Allenby Barracks). Sat. 10-1, 4-9. Sun. 4-9 p.m.

JENNY LUSTIGER—oils and watercolours (Schatz Gallery, Rehov Schatz) from Sat. eve till July 12.

AVISHAY AYAL — Recent prints (Artists House Mezzanine) from Sat. eve, till July 22.

JEAN BALL KOSLOFF — paintings and drawings "lyric suspensions" (Dagush Gallery, 11 Ein Rogel, Abu Tor) from tomorrow till July 13.

YOUTH SHOW — of arts and crafts from ICCY classes and municipal projects (ICCY, Emek Refaim 12).

GALLERY GUIDE

Tel Aviv

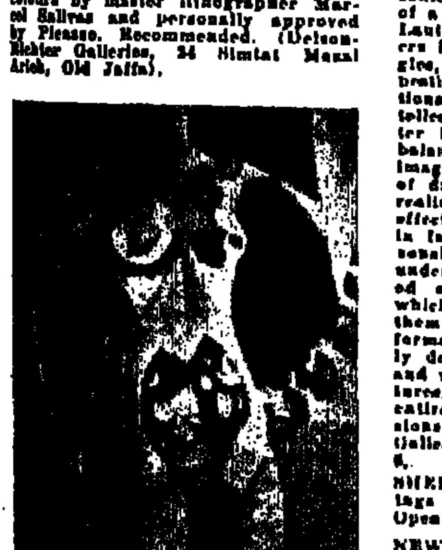
Gil Goldfine

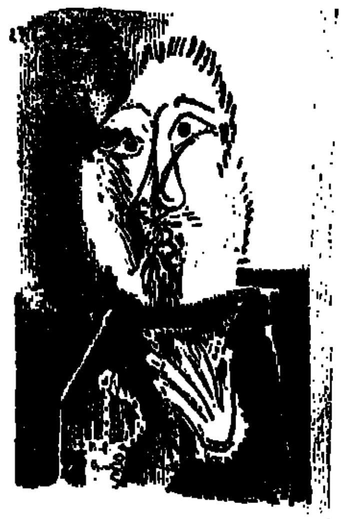
THE TEL AVIV MUSEUM — NEW BUILDING (27 King Saul Blvd.) — Permanent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive Israeli collection of the century. Hours: Daily, 10.00 a.m.-5.00 p.m.; Friday 10.00 a.m.-1.00 p.m.; Saturday 6.00 p.m.-10.00 p.m. Tel. 257361.

MOSHE CASTEL — Retrospective exhibition by veteran Israeli painter. Paintings from 1928 to 1971. (Tel Aviv Museum, New Building, King Saul Blvd.)

OSIAS HOFSTATTER — Drawings and watercolours by established Israeli expressionist. (Helena Rubinstein Pavilion, 6 Tarsat.)

PICASSO — It has been said that Picasso was never able to resist a blank surface. In 1969, at age 87, he was confronted by a series of large, blank corrugated panels, (used as packing protection for a shipment of art supplies) and immediately accepted the challenge. With his usual verve Picasso virtually attacked the cardboards and "knocked out" 29 brilliantly coloured, beautifully drawn "Imaginary Portraits." Although this exhibit represents the lithographic suite produced from the original gouache paintings, the vigour, enthusiasm and tenacity of the then aging master is inspirational. Boldly stated they are more coloured drawings than serious paintings, some of which refer back to Picasso's earlier images: Balzac, Shakespeare, 17th century Dutch dandies and post cubistic heads. The faces, however, present us with a striking reversal of roles as it becomes apparent that because of Picasso's directness of pictorial articulation and his superb knack of posed characterisations, we the viewers are being looked upon by the portraits. The entire vivacious series was printed with 12 to 14 colours by master lithographer Marcel Salinas and personally approved by Picasso. Recommended. (Delson-Richter Galleries, 24 Simtat Mazal Arieh, Old Jaffa).


Shulamit Kessary: composition (Lim Galleries, Tel Aviv).


Picasso: "Imaginary Portrait" (Delson Richter Galleries, Old Jaffa).

SHULAMIT KESSARY — provides us with illustrative canvases using the female body's circular motif as a basic design element. Her pictorial content is puzzling as she attempts to unite personal emotions with artistic themes found in Gothic cathedrals. Broadly painted but poorly drawn anatomical forms keep to chromatic families (cools, warms, complimentaries) and are interspersed with gaily coloured kaleidoscopic specks of colour. One could possibly accept Kessary's allegorical references if they were forcibly painted but her obvious literal parallels between the birth process, womb and the development of art is far-fetched and overplayed. Her ideas rapidly become red-herrings for well-rendered, technically sound paintings. (Lim Galleries, 170 Ben Yehuda). Till July 5.

HERR LAUTMAN — Following the same path of his first one-man show upon his arrival in Israel almost two years ago, Lautman combines passages from Biblical sources with inventive images directed at interpreting his hand-written quotations. The results are loosely composed, rhapsodic watercolour paintings in vibrant hues that contain a wealth of pictorial symbols; illustrative, graphic and decorative. He uses colour washes as transparent fields, horizonless backdrops with no definition of a limited space. Onto these washes Lautman joyfully or pensively renders linear images of primordial squiggles, animals, saints and, on occasion, bestial forms. Because of an emotional response to colour and an intellectual approach to subject matter Lautman has maintained a good balance between word and picture, image and meaning. His Miro style of drawing is preferred to the more realistic bent he often uses with little effect. Unfortunately, Lautman's life in Israel has been wrought with personal crises. While living in Safad under tremendous strain he produced some mysterious paintings in which Gorgon-like beings extricate themselves from ebony curtains. The forms, unnaturally twisted yet sharply defined, are tinted in acid greens and vile purples. These particular pictures, although not indicative of the entire exhibit, are personal expressions of the artist's soul. (Dizengoff Gallery, 90 Dizengoff St.) Till July 6.

SHEILA DVORE CANDI — Paintings (Petah Tikvah Yad Lebanim) Opens June 23, 8 p.m.

NEW WORKS — by Pressmane, Pascin, Orloff and Stern. (Modern Art Gallery) 4 Simtat Mazal Dagim, Old Jaffa).

EVA BREZEZINSKA — NEUMAN — Retrospective exhibit of twenty-five years of painting in Israel. (Ramat Gan Municipal Museum, 15 Hovevi Zion St.) Till July 13.

AVITAL GEVA — An exhibition devoted to "Piety." (Gallery Yodfat, 190 Dizengoff St.) Till July 3.

Herr Lautman: watercolour (Dizengoff Gallery, Tel Aviv).

DANIEL PERALTA — Acrylic paintings on wood. (Kibbutz Painting and Sculpture, 25 Div Hoz). Till July 11.

SANDA — Recent paintings of follower of Ernst Fuchs and Fantastic Realism. She arrived in Israel in 1964, and is a graduate of the Bucharest Art Academy and also studied at the "Ecole de Beaux Arts." (Old Jaffa Gallery, 14 Simtat Mazal Arie, Old Jaffa) Opens Sat. eve.

YITZCHAK GREENFIELD — A strange moonlight eerily illuminates stark Jerusalem skylines constructed from a variety of papers glued to ebony black surfaces. (Renee Darom Gallery, 30 Gordon). Till June 24.

SHOSHANA HEIMANN — shows paintings, sculptures and three lithographs based on the People of Israel ideology that we are consistently confronted with two realities: spirits of the past and death. (Mabat Gallery, 31 Gordon).

GALINA ROZIN — is a talented artist who has unfortunately directed her abilities towards the literal illustrative side of paintings. (Tzavta Gallery, 30 Ibn Gvirol.) Till June 29.

AMATEUR PAINTERS & SCULPTORS — This annual national replay of work by over 200 amateur artists includes paintings, drawings, sculptures and prints executed in styles from the primitive to abstract expressionism. (Z.O.A. House, Daniel Frisch.) Till June 23.

GROUP PAINTING SHOW — Bitter, Gress, Hirshberg, Kasirer, Levenberg, Sidi and Zion. (New Gallery, 63 Reiness.)

LEO NISEN — Photographs (Bet Sokolov, 4 Kaplan.) Opens June 16.

SUMMER SHOW — Bernheimer, Meirovitch, Kwiat, Schwebel and Schatz. (Dvora Schocken Gallery, 59 Hovevei Zion).

SUMMER SHOW — including Eyback, Adler and Rubin (Andromeda Gallery, Netiv Hamazalot, Old Jaffa).

HADASSAH "K" — gallery group for the summer. Bak, Bergner, Bezem, Kremegne, Kikoine et al. (Hadassah "K" Gallery, 23 Frug.)

AVRAHAM OMRI — Paintings by member of Kibbutz Shaar Haamakim. (Kibbutz Artist House, 12 Leonardo DaVinci) Till June 30.

GROUP SHOW — of oils, watercolours and sculptures by Adam, Bogen, Le Marinel, Israel Naftali, Rosenthalis, Schwerin (Beit Shalom Aleichem) from tomorrow till end June. 10-1, 5-7 p.m., Fri., Sat., 11-1.

YIGAL TUMARKIN — Recent etchings. (Mabat Gallery, 31 Gordon.)

Haifa and the North

Ephraim Harris

ARI BERNSTEIN — In his panoramic oils of "Jerusalem," mixing the actual, the desired and the ideal, promise of the City in glory for the righteous, he shows himself a true primitive, and equally so, from another direction, in the straightforward forms and colours of two flower studies. The miniature landscapes, however, reveal an acquaintance with professional art,nuanced darkish colours and some feeling, e.g. 12, 16 and the brighter 14. A word also for the realist symbolism of "Persons." (Beit Ha-Histadrut, Kiryat Hayim East). Till July 1.

PNINA RAKOTOH — Her best work occurs in the monotypes, black and white plus, at times, a touch of brown or olive green. The flowers in bowls are uniformly satisfactory and, in addition, two landscapes, 15 and "On the Hill' (7) deserve attention. The oils, mostly landscapes or abstracts, suffer from too melting and blurring colour, although she has several good ideas ("In the Suburb," 17). The more successful oils are those whose forms and areas are cleanly defined, e.g. "Interior" (37) which could pass for an abstract," and "Composition" (31). (Ritz Gallery). Till July 12.

DINA MERHAV — There are the oils by which she is best known, the triangular and arched linear abstracts, whether smooth (17) or rough (first choice to the polished "Cliffs in Blue" in green and blue); but far and away the more flexible, rhythmic and imaginative are the smaller items in the second room. Here they range from the jagged sky line of "Wadi Kelt" (on the stairs) to the abstract, blue and green again with red, "Streams" where, as in the linear "Summer Compositions" 35 and 37, one notes her ability to impart depth through colour alone. In between comes a vivid series which might be called surrealistic if their style did not hold the forefront, viz, human heads through which the viewer perceives a background landscape ("Disappointment"), steps leading to an interior ("Figures", 60) etc. (Eshkolot Gallery). Till July 11.

MIRIAM SHARON — Paintings 1963-73. (Loeb, 22b Vitkin St., Ahuza).

"ACLIM" GROUP (Aldouby, Berlinski, Gat, Gress, Levi, Ofek, Reisman, Rahel Shavit, Yaalve) — works. (Museum of Modern Art).

AMI SNIR — Paintings. (Rothschild Gallery). Opening Sat. 8 p.m.

Carmiel

OGEN, BEZEM, MACH, HUGO-NANTEN, SAAR, KILMENIK and Stern — Oils, graphics, water-colours and serigraphs. (Cultural and Sports Centre).

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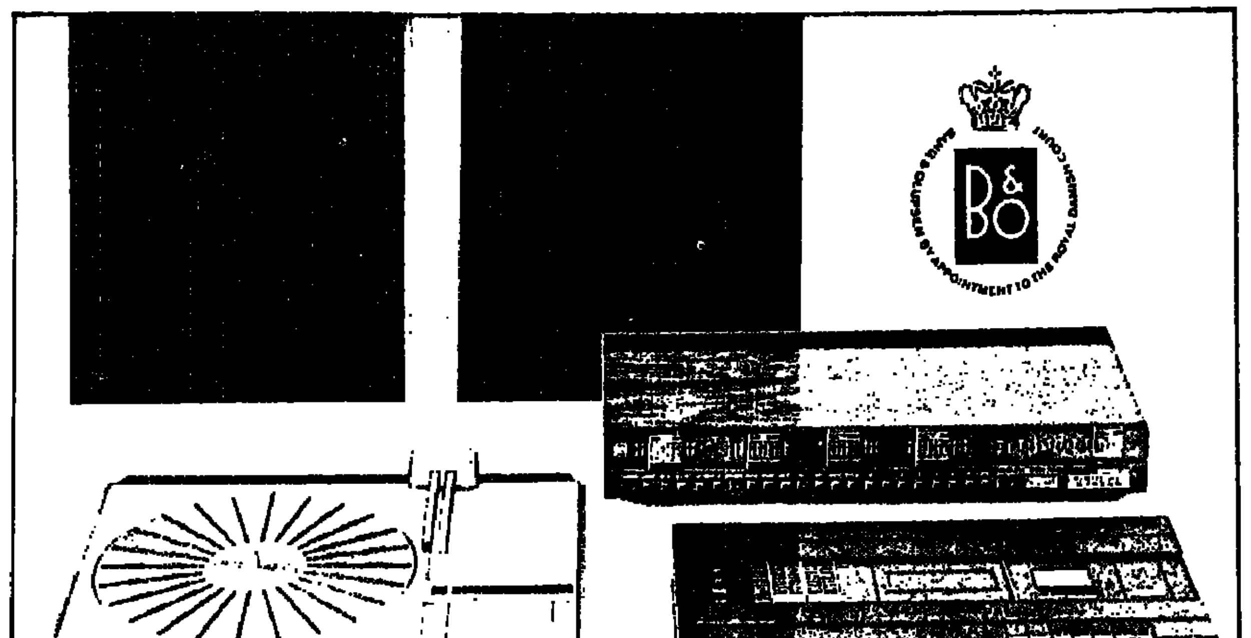

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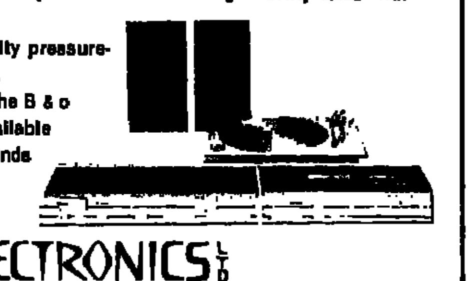

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The snapdragon

Ephraim Kishon

IF THE READER wants to get the picture, let him visualize me in the following situation: summertime, and myself beside the swimming-pool, enjoying the sun and the bikinis in equal measure. All of a sudden a fully clad person pops up in front of me with a camera and asks,

"Snapshot?"

My attitude to independent breadwinners of that type is, as a rule, extremely kind and civil, seeing that they make their living the hard way and that they are pretty rude to people who are not kind and civil to them. On this occasion, therefore, I replied mildly,

"No, thank you."

"Three postcard-size, dirt cheap at four pounds," answered the photographer and started twiddling his camera knobs. "Put your arm round your wife, mister, and I'll make you a fabulous family portrait."

And with that, the photographer held his camera snap-ready at nose height and made signs for me and the woman sitting next to me to throw our arms round each other and smile.

"Just a minute!," I cried nervously, "I told you I don't want a picture. And anyway this lady isn't my wife. I don't even know her."

The unfamiliar lady, who had already flung her arms about me and was smiling into the shutter for all she was worth, disengaged herself again, deeply offended. The photographer showed more fighting spirit, though.

"Two six-by-nines, three-and-a-half pounds, dirt cheap" he said. "Can you do a hand-spring?"

"No, and leave me alone if you don't mind."

"Why?"

"What d'you mean, why? I don't want your snapshots!"

"I'll let you have an album-size for two-seventy. A glossy. Something you can frame."

"Listen, mister!" I exploded, "can't you get it through your thick skull that I don't want to have my picture taken?"

"It's the end of season," the photographer pointed out, "Three four-by-eights dirt cheap for two-fifty."

"No!" I shouted, "If I want to see myself, I'll look in the mirror!"

"You'll look in the mirror, huh? Can you look in the mirror when you're taking a head-dive? Look, mister, I won't take a penny now. You pay me when the picture's done, two twelve-by-fives, dirt cheap..."

"No!"

"All right!" said the photographer angrily. "So tell me straight that you don't want pictures. I got no time to haggle with you."

AND HE STALKED away. Upset as I was, I hired a deckchair and lay down in it and shut my eyes. But Fate willed otherwise. Not ten minutes had gone by before I was suddenly gripped by that creepy feeling that comes over you mysteriously whenever somebody wants to shoot your picture while you're lying in a deckchair with your eyes shut. I opened them, therefore, and reproached the photographer who was standing in front of me aiming the camera, his finger on the trigger.

"Look here," I reproached him, "Don't you understand — k'k — Hebrew?"

The k'k" wasn't a hiccup or anything, but a result of the photographer pulling a fast one on me. I got up and approached the fellow, who was winding the film in his camera with evident satisfaction.

"Look here," I groaned, "Why did you take my picture?"

"For art's sake," answered the sneak calmly. "I saw some fabulous light and shadow on your face..."

"Listen, I'm not going to buy that picture, get it?"

"Did I ask you to buy it?"

"I don't want you to take pictures of me all the same. Not even for art's sake!"

"You can't stop me, mister. Art's still free in this country."

"Bloody cheek!" I fumed. "I'm not a model."

"You a Rumanian?"

"No."

"So order three seven-by-twenty-threes," dirt cheap at five pounds."

I jumped into the water and swam 20 lengths back and crawl to calm down. I climbed out pleasantly tired, and stretched myself as befits an amateur back-and-crawler, and then I heard —k'k.

"Listen!" I bellowed, "What d'you want from my life?"

HE LEAPT at me shooting — I dropped — k'k — down — the shot missed me... I saw that his blood was up and gained courage... I ran for the ladder, him on my heels... I jump — k'k — ha, ha, ha — got my leg up to the knee ... the dragon is turning knobs, aiming — k'k — but I'm in the pool... swim... dive... he tries an underwater shot but I'm out at the other end... dash for my deckchair... drop in and cover my face with a towel.

A hush.

The strain's indescribable... I can feel in my bones how the trigger-happy bastard is standing there facing me... Time crawls by like a crippled centurion... One thing's clear: if this towel should slip by even half an inch, he'll shoot... I start snoring to annoy him... All of a sudden — a suspicious movement... I feel a hand pulling at the towel. I snarl, turn my face to the hand and savagely stick my teeth in...

"Ouch!" shrieks a fat and hitherto unknown woman, "I thought you were — k'k — Shmuel..."

I see the photographer reload his weapon with a gloating expression on his mug. I pounce, but the dragon manages to sidestep me and make for the steps, myself in pursuit... only five paces separate me from him.

"Three nine-by-tens..." he shouts at me over his shoulder, "Dirt cheap, one-fifty.

"Over...my...dead body."

"One pound... dirt..." gasps the man and starts scattering bits of paper all over the place. "The address of my studio!" — taking three steps at a time — "Every day between four and seven... in the yard... children too... in colour... sixteen-by-twenty-one.."

At this point he reaches the exit, and I can't follow him into the street without sinning against public morals

Yesterday. I dropped in at the studio. Why not buy a couple of pictures after all, I thought to myself, maybe a few have come out nicely? I'm told I'm quite photogenic, and I'm sure my wife will be glad to see what I look like. The photographer was glad to see me too, but informed me in a pained voice that he didn't have a single photo of my person, seeing that, in common with all professionals, he always takes a few experimental shots at his customer with an empty camera first and only after the customer is softened up does he shoot for real.

"I put in film just when you started running with me in front," he told me, and we both felt genuine regret. To comfort him, I said that at least I'd write a piece about it.

He said "What piece?"

I said "Fifteen-by-twenty, black and white."

By arrangement with Ma'ariv
Translated by Miriam Arad

هكذا من الأصل

TELEVISION / Philip Gillon

The 25-hour day

MAGNIFICENT security arrangements, over-zealous organization and excessive exclusivity paralysed Jerusalem for the 25 hours of Nixon Day: when I timidly ventured out of doors, prepared to brave the enormous traffic congestion and vast crowds we had been promised, I found that a funereal quiet had descended on the Capital. Not a mouse was stirring. Watching on television, I could not resist the suspicion that once again President Anwar Sadat had upstaged us; our turnout, mostly of children sent in droves from kindergartens and elementary schools, compared poorly with the roaring and enthusiastic masses who cheered Nixon in Cairo. It is little wonder that he devoted his speech at the banquet to the armed forces of Israel and the children; he had seen excessive quantities of both.

The two presidents delivered very good speeches, both at the airport and at the Knesset banquet. It seemed to me that Nixon made a real effort to be original. The poor man has aged considerably in recent years and has had that famous smile wiped off his face by something or other: the retrospective shots we saw of him during his 1967 visit showed an entirely different man. Pat looked much more cheerful, smiling radiantly whenever she eluded the overprotective security men and spoke to the children. On a fashion note, her clothes seemed perfect for every occasion.

I must say that the ballet performed at the banquet struck me as a very curious affair. If we had not been told that the music was by Stravinsky and the choreography by John Cranko, I would have suspected that it was an interpretation of "Hallelujah, I'm a Bum" — I have not seen such capacious posteriors so highlighted in any artistic performance since the days of Fatty Arbuckle and slapstick comedy on the screen. I couldn't help wondering if the intention was to indicate defiance of the Americans because of that agreement in Cairo.

Nixon and his wife certainly looked very baffled by the ballet, or perhaps they were just wondering about the effects of the trout; I certainly would not have liked to come face to face, so to speak, with such a ballet on a full stomach. On another programme we saw Nixon in Moscow, watching "Swan Lake" with reverent appreciation. The contrast was very marked.

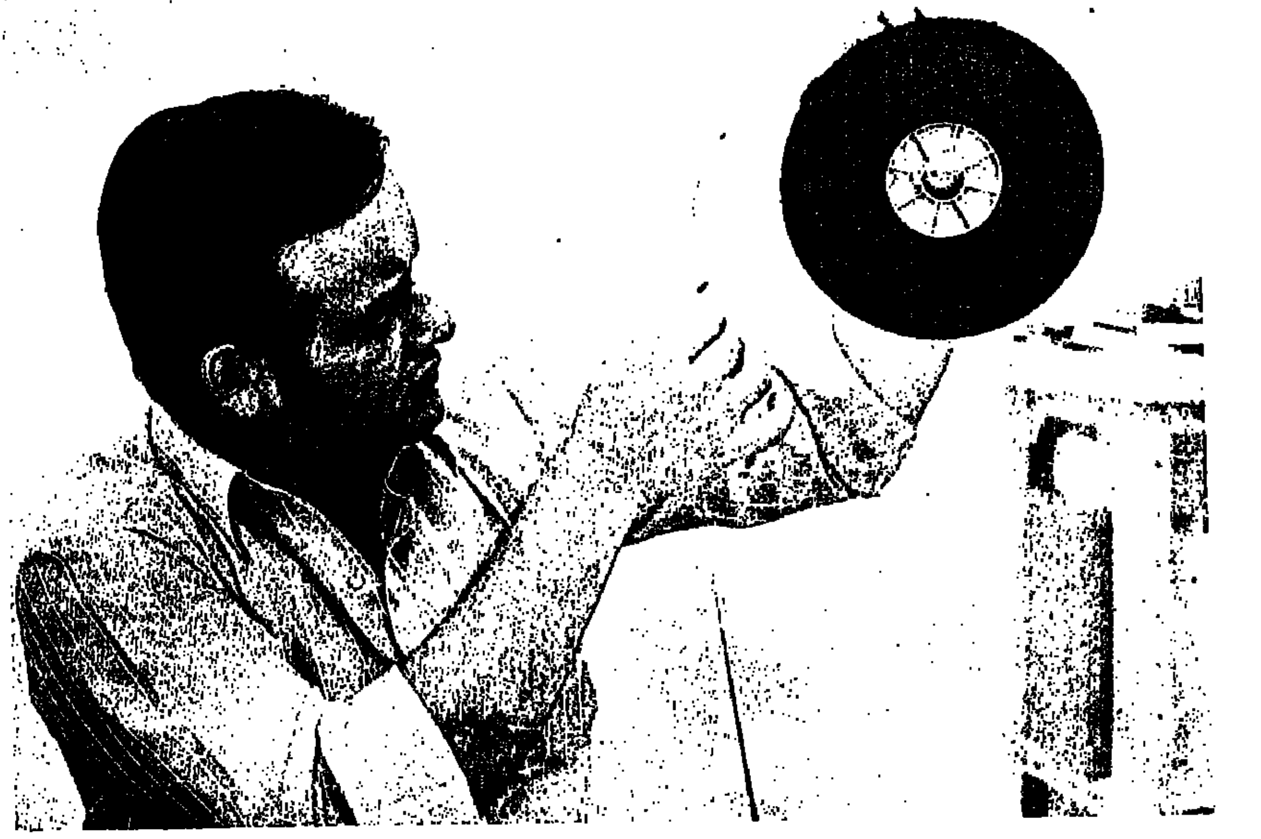
Both Nixons looked haggard and as if they would burst into weeping when they stood at the plane door waving their last goodbye to Israel.

I can't say whether this was because they were choked with emotion at leaving Israel, or because they were thinking miserably of their return to Washington: perhaps they were merely brooding on the remarks made about the U.S. by Menahem Begin. They may have been just exhausted. Whatever the reason for their distress, the camera caught it, and made us identify with them, and feel very sorry for he poor man.

One way and another, television served us very well, and enabled us to accompany the distinguished visitors on their arduous round in a state of comfort and relaxation they would have envied. The photographers and newsmen did some great work.

SOMEBODY with a colour set has been picking up a telecast of the World Cup From Israel in Colour (with Hebrew commentary) last thing at night. Does this mean that Television House is testing a move into the 'seventies?

The coverage of the World Cup is leaving a great deal to be desired. Perhaps we have been spoilt by Britain's "Star Soccer," but I am finding the photography extremely poor. This is not the fault of Israel Television, everyone has to take what the Germans hand out; Jordan shows exactly the same as what Israel does. Some of the long shots appear to have been taken from airplanes, and show a remote stadium peopled by ants; very seldom are we given any close-ups. I cannot remember seeing a single larger-than-life shot of the face of a player displaying great emotion. The photography in Mexico was far better. Indeed, the German photography has been so bad that the coverage of the weekend matches in Israel shone in comparison like a single candle in a large cold room.



Sports editor Dan Shilon is in Germany covering the World Cup matches for Israel Television.

While we can't blame the Israelis for these poor pictures, I can't say that I am any more pleased with the commentaries than I am with the photography. There is, of course, a built-in difficulty: with Israel eliminated from the competition, there is no audience identification with any particular team. Identification makes for excitement and drama; we can't expect an Israeli commentator to become as hoarse with excitement about a Peter Lorimer goal as he was about Spiegler's great goal in Mexico. But he should make some effort not to sound as if he can hardly endure the utter, utter ennui of it all. And it is not commentary merely to announce the name of a particular player, often after he has already passed the ball. The trick is to sound excited, and to describe — not interpret — what is going on.

When the camera is doing its job properly, it follows the ball. This has the disadvantage that we cannot see the rest of the field. But the commentator can: he should be supplementing the camera's eye with his voice. For example, he could say, "That's Billy Brebner dribbling to the left — he's passed his man and he's swung wide; Denis Law is crossing to the wing to pick up a pass; Lorimer's cutting into the centre..." etc., etc.

And it's not analysis for Meirowitz to say at half-time, "I'll lay 60 to 40 on Brazil winning." He should explain the first-half strategy and tactics of each side in the light of the wind, the state of the ground, the needs of the team, and should speculate on possible changes of method in the coming half.

The lack of enthusiasm in the voices of the commentators is intensified because the background noises of the crowd are muted on Israel TV, to enable us to hear the commentators: on Jordan, although the commentary is in Arabic, which I don't understand, the roaring and whistling of the crowds come across much louder and more effectively.

NIXON AND THE CUP so dominated the week that there was little time for anything else. The Friday night film was obviously intended as a moral lesson for potential emigrants during Jewish Agency week: the trials and tribulations of an Irish immigrant to Canada were so terrifying as to make even the most harassed Israeli stay put. Poor Ginger, with his two jobs and his complex family life, suffered as much as any immigrant here. And at least it doesn't snow here all the time.

Clark's "Rembrandt" is as brilliant as was his "Civilisation." I am sorry that it only comes in three parts: it is as delectable as any trout.

RADIO / Helga Dudman

'He's just been here!'

BEFORE THE MEDIA became instant, government leaders could take time to think a bit before having to comment practically simultaneously on events as these flashed around the world. In other words, there may be much to be said for the old days, when a messenger would finally arrive at the abode of our President, or whomever, fall breathlessly off his foam-flecked camel, and pant, "Sire, President Nixon arrived on our shores three hard days' journey ago."

This jet trip, conceived for the media, came over the radio Sunday afternoon, as the historic moment approached, both frenetically and overdone. It could hardly have been otherwise, and the historic process was obscured in gentility and smiling abstractions.

"He's going to be here!...He's here!...He's just been here!" was the plot development of the two-day radio documentary, complete with all those wives floating around and all that vast distance between President Nixon's dream-like tour here and his situation at home, according to unimpeachable sources. The same was true — necessarily, one supposes — of the dialogue produced by our current leaders.

"It's hard to believe all this is so well organized," reported Michael Huler on the noon magazine, as always lucidly handled by Gaby Gazit, who was around for the evening magazine as well as the intervening scenes. Nervous expectation before the fateful landing hovered over the songs, miraculously well chosen: — "Come to the Cabaret," "Bye, Bye, Miss American Pie," "Kol Israel Ahim." But perhaps any old song could have been interpreted to fit the event.

While everybody on Channel B was fraught with expectation, over at Channel A they were carrying on with Neddy, for the culturally deprived children (those whose upturned faces were not out to greet the President, who was pleased that they were so "young"). Neddy was accused of stealing some of Mrs. Cat's cookies, and his squeaky voice made an acceptable alternative to waiting for history; but when it came to Morele Bar-On explaining to the young that Israel outdoes South Africa in social justice and agricultural efficiency, I moved back to the commercial station, the shaving-blade ads, and instant history.

Musical quibble: possibly others who, like me, have heard the strains of "The rockets' red glare/The bombs bursting in air" in more stirring times, also felt that the Star Spangled Banner was very very badly played by the Army band; and it wasn't just the contrapuntal cannon, which I first took to be a misplaced tympany...

By six, the "short delay at the working session" meant that everybody arrived at the Katzirs' a little late so that, not according to schedule, we were able to hear the top song on the International Hit Parade — a rock group singing, unintelligibly, "The Show Must Go On."

NAVY DAY last week was eclipsed by the surge of events on land. But radio duly noted the event with several programmes, of which two emphasized the same truth — that the Navy finally earned recognition in the last war, and performed without a single "mishap." The second point common to both programmes sounded a little surprising, but should not have been: central to service at sea in this age of sophisticated hardware is not the electronic equipment but rather the human element and that seemingly eternal goad to the male spirit, "adventure" — and, also, appreciation.

"Being an officer in the merchant fleet is terribly boring. This is where the action is," said one young officer of a missile ship in a well-produced (by Avinoam Bar-Yosef) documentary on those mysterious vessels (Channel B, Friday, 5.05). The pride of command and the responsibility for a closely-knit team of men, each of whom is in turn an expert in his field, came through as thoroughly human emotions. The girl sailors who work ashore on radar checking spoke enthusiastically of the "wonderful atmosphere and wonderful friendships"; and the challenges of the newest unit — the divers, as distinguished from the naval commandos — were described rather nonchalantly as "very interesting work." The word "challenge" turned up, at a rough estimate, about 30 times.

The Navy's earlier and less illustrious days, "when sailors didn't want to wear their uniforms on leave, because nobody knew or cared what the Navy was," were described by its former Commander, Aluf (Res.) Yohai Bin-Nun, currently associated with the civilian "Our Israel" protest movement. To me his brief account of the reasons for developing the missile-boat programme in the early 1960s seemed to have definite reverberations in the direction of the Armoured Corps' position — as military history surged forward — during the Yom Kippur war:

"Because our existing larger, slower ships were perfect targets for the missile equipment we knew the Arabs had acquired, which were push-button affairs cancelling out the superiority the Israeli fighting man has always had over the Arab soldier." In its present planning, it was made clear, the Navy does not intend to fight the last war the next time around.

The Navy's present commander, Aluf Benyamin Telem, appeared just 23 hours earlier, on the Army Channel's nod to the Navy, when Raphael Bashan presided over a meeting between several young officers and their chief. Here again, the comments and suggestions of Ami, Zvi, and Dror made it clear that what bothers the technologically-trained young men is not the technology but the need for more humanity.

"Why can't we have more expression of concern, of appreciation for our work, as in the Air Force?" was one cry from the heart. Time off at rest centres after a hard course? "And sunglasses, the American kind, like pilots get. It's a form of candy, but it's important."

Aluf Telem: "You really think that getting issued American sunglasses is all that important?"

Avi (or Zvi or Dror): "Yes."

THEATRE / Mendel Kohansky

All a bad dream

THE PROGRAMME for "One Day Before...," now being shown at Habimartef in Tel Aviv, contains a note by the author-director, Mottie Baharav. Since the note is short, I shall quote it here in its entirety:

"The play takes place in our times, before or after a war. The inability to establish contact and the need for love draw Hayim (a kibbutznik returned from a stay abroad two days before) to Ada, a high-school teacher and an old acquaintance of his. A meeting between them and three criminals is comic and tragic. Ada and Hayim try drugs for the first time and discover the truth about themselves. Their apathy and complacency is also characteric of their environment, which lives on the crater of a volcano, whose flame is the coming war."

I made the mistake of reading the note before the play started, and therefore spent the rest of the evening vainly waiting for things to happen as outlined there. Had I walked into the wrong hall, the Habimah building these days housing three theatres? For one thing, where was that war, past or future? I found not a single allusion, however remote, to a war. The action of the play could have very well taken place in Switzerland. As for apathy and complacency, the two protagonists are about as apathetic and complacent as two rhesus monkeys in a cage, constantly leaping around the stage and never speaking below a shout. I also looked for the environment living on the crater of a volcano, but the play is as hermetically sealed off as if no outside world existed.

Obviously, the programme notes as well as the title are meant to make the play "relevant," to make the audience think that the author is dealing with the problems of contemporary Israeli society. Whatever the play does, it does not deal with those problems, or any other problems.

WHAT DOES it deal with? There is this crazy mixed-up boy who had a rough childhood in the kibbutz, what with not being accepted there and his mother not being exactly what a mother should be (we learn all that from tape-recorded voices in his dreams). He left the kibbutz, went to America and came back addicted to LSD and other products of American culture. He tries to renew his friendship with the spinsterish schoolteacher, but cannot even bring himself to get into bed with her, despite her most strenuous efforts after having taken the drugs he forces on her.

Haim, who intends to get into the drug pedddling racket, has made contact with Moshe, a criminal who comes to visit him at Ada's house, followed later by two confreres fresh from holding up a filling station and killing the attendant (for IL30). The play goes into high gear as the three criminals, all of them dark-skinned, and speaking with guttural accents — have you ever seen an Ashkenazi gangster on the stage? — proceed to maltreat the two *vuzvuzim*, a procedure which culminates in the rape of the woman (and judging by the way she has behaved until then, a lot worse could have happened to her), while Haim gets murdered.

BUT HOLD IT, hold it! Don't reach for your handkerchief, Would Mottie Baharav let a basically decent though mixed-up kibbutz boy end up so tragically, and would he let a Tel Aviv schoolteacher be raped by a dark-skinned man from the slums? When the raping and shooting are over and the lights go on again, we see Haim sitting on the window-sill, screamimg his head off. Ada wakes up and jumps out of bed in a fright. It was all a bad dream.

To tell the truth, I was a bit confused about that dream bit, because the gun and other paraphernalia the gangsters brought along were still there, lying on the floor when Haim woke up. Was it an oversight, or are we dealing here with dream and reality impinging on one another?

Ora Bar-Or, Menahem Eini, Yair Rubin and Yossi Virzansky in an Israeli version of an off-Broadway play, "One Day Before..." (Agor)

The foregoing clearly indicates that I disliked the play. I should like to make it even clearer that I hated the manner in which it is presented. Not a scene in the show looks authentic; everything is imitation. When Haim, played by Yair Rubin, whom I have seen do better in the past, dances around the room under the influence of LSD, he does it like someone who has been told by someone else how LSD eaters behave. The scenes of violence are like parodies of gangster movies; when one of the gangsters kicks Moshe in a man's most sensitive spot, the victim acts as if he had stubbed a toe. The show reaches the height of ludicrousness when Ada, played by Ora Bar-Or with a marked lack of finesse and femininity, appears in what is meant to be a seductive get-up and proceeds to be "sexy" in a desperate effort to induce the young man to do what is expected of him. She is enough to turn off the most ardent lover. But the performer who really riled me was Menahem Eini, Haim's gangster friend, an actor who, according to the programme, has played in an army entertainment unit and commercial shows. He exhibits every bit of the training he received in those two schools from the moment he steps on stage, walking on tiptoe, throwing oblique glances at the audience, fluttering his eyelashes after each cute rejoinder. I expected him at any moment to break into a song-and-dance routine, something he almost does, singing along with an Arab woman vocalist on the radio. And may I also mention the wooden acting of Yossi Virzansky as the boss of the gang, and Haim Bashi's pathetic efforts to be a gangster like in the movies?

"ONE DAY BEFORE..." is in many ways a dishonest show. It purports to bring to the stage the rough, raw naturalism of a certain kind of theatre which has developed in other countries, notably America, in recent years, but cannot bring itself to do so fully. I have already mentioned the powder-puff quality of the violence. There are also sex scenes in the play. At one moment Haim does get the urge, and starts chasing Ada around the room, to wind up behind a stack of furniture. The idyll being interrupted by the arrival of Moshe, she emerges chastely wrapped in a sheet, her lover interruptus shirtless, the lower part of his body well encased in jeans. Similarly, when Ada is ravished in the bathroom offstage, the perpetrator of the act comes back looking happy, with about 10 cm. of his pants undone from the top, a genteel indication of what he has just done. One can be for or against raw naturalism on the stage — I personally could live out my days without it — but being "daring" without being really daring, without offending the censor, the Habimah trustees, the conservative press, is not what I would call artistic integrity

I am devoting more space to this show than it deserves because "One Day Before..." epitomizes so much of what is wrong with our theatre, and, if you want it, with our culture altogether. The programme — the single mimeographed sheet turned out to be a veritable mine of information — tells us that the author-director studied with Lee Strasberg in New York and worked as actor and director in off-Broadway theatres before returning to Israel.

The play is a poor imitation of the genuine article, the crude, often barely articulate, off-Broadway play about the darker sides of life, the drug and crime scene, written by someone from inside. Mottie Baharav has written a standard little gangster melodrama onto which he has grafted drugs, not as a social problem, but as a come-on, and Habimartef proudly presents it as a demonstration that we are not the provincials we are taken for. Look: We've got our own drug-and-crime-and-sex plays. Hurrah for Habimartef! Hurrah for the Hebrew theatre!

MUSIC / Yohanan Boehm

A flourish for the Targs

TODAY is a proud day for Fannie and Max Targ, of Chicago. Over the last 24 years they have done perhaps more than anybody else to promote music among successive generations of Israel's youth. While acknowledgment and gratitude have never been missing, there has never been any official recognition of their devotion to the cause of music education. Plaques there are plenty — in Jerusalem, Tel Aviv, Haifa, Beersheba, Beit Shean, Ramat Gan, Ein Karem — bearing witness to donations of instruments, libraries, subsidies, scholarships of all kinds. But today Fannie and Max will become honorary fellows of the Hebrew University in a special ceremony at Belgium House, on the Givat Ram campus. And this not only for what they have given to the University itself but "in recognition of their contribution to music education in Israel since 1950."

Targ's slogan is "Brotherhood through Music," and a special organization was created by the couple to put it into practice for Israel — Americans for a Music Library in Israel (AMLI). In 20 years they have shipped to Israel musical goods to the value of over $1m. — music, records, accessories, but, above all, instruments. We have to thank AMLI for about 12,000 instruments for practically every youth band in the country, as well as for the Police and the Tzahal bands. With these instruments, thousands of youngsters have been able to get their first contact with music in practical activity, leading many to become ardent lovers of music and some of them to become teachers and professional players.

As only customs duty and transport expenses had to be paid, many organizations were able to afford to build up musical groups. Now that AMLI has stopped sending instruments the existence of many of these bands is threatened, for market prices are prohibitive, and replacements are beyond the means of small units development towns, and others. When the Ministry of Education and Culture — uninstructed as it is on all questions of musical education in our schools — was approached by the wind bands' roof organization for an interview on this most serious matter it did not even bother to reply. Perhaps when a few more youngsters from youth bands forced to close down through lack of instruments are recruited to street gangs and other anti-social activities, somebody at the Ministry will wake up.

Amli and the Targs are now concentrating more on supplying nine music libraries in the country with material — books, sheet music, records, The recipients are the Rubin Academy and the Hebrew University libraries in Jerusalem; the Central Library and Music Academy at Tel Aviv University; Bar-Ilan University; the Music Museum and the Technion in Haifa; and the Conservatories in Beit She'an and Beersheba.

The Music Centre opened in Ein Karem in 1968 bears the name of Fannie and Max Targ — they provided two grand pianos, a harpsichord, stereo equipment, chairs and the beginnings of a library. Today, this centre is an established venue for chamber music of often original programming, a stage for try-outs, new talents, visiting groups and artists. Two years ago the Targs created a fund to keep the centre financially more independent.

AT THE SAME TIME, they also endowed a scheme for scholarships and assistance to publications through the Ministry of Education and Culture. The Jewish Music Research Centre at the Jewish National and University Library in Jerusalem, is one of the first institutions to benefit from endowment. The "Fannie and Max Targ Research and Publication Fund" contributed to the cost of publishing the first of the "Yuval Monograph Series." "Yuval", the Research Centre's publication, has already brought out two volumes of papers in the field of Jewish musicology, and a third is in preparation. The "Monograph" series is designed for research papers which demand more space than would be available in a collective volume. "Musical Life and Traditions of the Portuguese Community of Amsterdam in the 18th Century" by Dr. Israel Adler, the director of the Centre, has just come out, thanks to grants received from the Targ Fund and other sources.

The first decent concert grand in Jerusalem, made available to soloists of the Broadcasting Symphony Orchestra 20 years ago, came from the Targs, who have now given a similar instrument for the auditorium of the New Central Music Library in Tel Aviv.

Yesterday afternoon, another ceremony was held in honour of the Targs. In Tel Aviv, the Central Music Library was officially declared open in its new quarters — a complete building in "old" Tel Aviv, 26 Bialik Street. There is five times as much space available there according to Zvi Avni, the director, than in the cramped premises at Heichal Hatarbut. Some 41,000 books and music items, and 8,500 LP records are housed at the library and available to the public. There are 3,300 registered subscribers, and a further 1,200 individuals and organizations who avail themselves of the record-borrowing facilities.

The library also houses the archives of Bronislaw Huberman and Yehoyachin Stutchevsky. Reading and listening rooms will be added when the second floor becomes available. On the third floor is the auditorium with seating for about a hundred (this is where the new Targ piano stands), and another four large rooms are waiting to be assigned particular functions. AMLI, which has provided most of the musical materials for the library, is cooperating here with the Ministry of Education and Culture and the Tel Aviv Municipality, which is responsible for the upkeep and running of the institution.

Max Targ, who spent the whole of his working life as a dealer of music instruments and accessories in Chicago (now retired, he is a good-looking 78), and Fannie, a former piano teacher and his lifelong companion in his endeavour to spread brotherhood through music, are here for their umpteenth visit. Their love for Israel and their readiness to foster a love of music in the young is undiminished. It is good to know that, after all these years, they are still full of plans. Long may these pioneers of music education in Israel continue to flourish.

TORA AND FLORA
L.I. Rabinowitz

Ripening Almond

Portion of the Week: Korach, Numbers, 16,1-18, 32

THERE IS A curious passage in the Talmud (Bekhorot 8a) which equates the period of parturition of various animals with the time that it takes for certain fruits to attain ripeness after their blossoming. To give some instances:

"The dog goes with young for 50 days, and corresponding to it is the fig which produces its fruit in the same 50 days; the 52 days of the cat corresponds to the 52 days of the mulberry; the 60 days of the pig to the same period for the apple tree."

The list is given according to the length of the periods, and the first is the hen, which lays its eggs after 21 days, corresponding to the 21 days from the blossoming of the almond tree to the ripening of its fruit.

This process, rapid though it is, cannot, of course, be compared to the story of Aaron's rod of which we read in this week's portion. It overnight "budded and brought forth buds and bloomed blossoms and yielded almonds" (17.23). But even the 21 days call for comment. It is proverbial (cf. Jeremiah 1, 11) that the almond is the first tree to blossom in Israel; and Tu-Bishvat, the New Year for Trees, invariably sees the blossom already on the tree. In point of fact Rashi on the verse of our portion quotes a homiletical explanation of the miracle of Aaron's rod based on this early blossoming. But the statement that 21 days later the fruit is ripe appears to be questionable. If the almond gets off to a quick start it does not maintain this pace and it is not until around Tisha B'Av, six months later, that the nuts are ripe.

The explanation is, however, simple. The reference is not to the ripening of the nuts but to the green almonds, which are eaten whole, and which are a great delicacy to Oriental Jews. They are already on sale in the market towards the end of Adar, and are a favourite delicacy on Passover. There are thus two ripenings of the almond, the first 21 days after the blossoming, and the second and full ripening of the nuts about Tisha B'Av. Those two facts are combined in a Midrash which again makes the point that its period of ripening is 21 days; but it compares those three weeks to the three weeks of mourning from Tammuz 17 to Tisha B'Av.

Correction. I would like to correct an inexcusable blunder made in my article of June 1, "The Lady was not a Nazirite," in which I stated that I did not know an instance of a woman being a Nazirite. In fact, there are at least two famous cases in history: that of the mother of Samson in Judges 13, and Queen Helen of Adiabene, who took upon herself a Nazirite vow for seven years, as related in the Mishna, Nazir, 3,6.

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Radio for music lovers

TODAY: 08.05: Weber: Flute Trio; Dvorak: String Quintet, op.97. 09.05: (STEREO): Mozart: Symphony No.29 (Rodan); Szymanowski: Violin Concerto No.1 (Totenberg-Singer). 10.05: Elgar: String Serenade (Rodan); Orgad: "The Story of a Flute." 12.05: "My Concert." 1.05 p.m.: Mozart: Violin Concerto, K. 271 (Szeryng); Roussell: Symphony No. 4 (Munch). 5.05 p.m.: Scarlatti-Tomasini: "The Well-tempered Ladies"; Luigini: Egyptian Ballet. 9.05 p.m.: (STEREO): Haydn: Divertimento for 8 Wind instruments; Mendelssohn: Symphonic Movement for Strings; Ravel: "Le Tombeau de Couperin". 10.05 p.m.: Rachmaninov: Three Russin Songs; Prokofiev: Symphony No.5. 11.35 p.m.: "Finale."

SATURDAY: 08.05: Dvorak: Overture "In Nature's Realm." Gounod: Little Symphony for Winds; Gershwin: "Rhapsody in Blue." 09.30: Quiz. 1.05 p.m.: (STEREO): Liszt: Hungarian Rhapsody No.2 (Stokowski); Tchaikovsky: Symphony No.5 (Abbado). 3.05 p.m.: Hummel: Flute Trio; Borodin: String Quartet No.1. 7.05 p.m.: William Masselos plays Schumann's "Kreisleriana." 11.05 p.m.: "Listen and Solve."

SUNDAY: 08.05: Telemann: Concerto; Songs by A. Scarlatti, Bach, Haydn, Beethoven (Elli Ameling); Rossini: Quartet No.3; Schumann: "Fantasiestuecke" for Cello. 09.05: Mozart: Fantasy K. 396 (Brendel); Reger: Clarinet Quintet; 10.05: Bartok: Music for Strings, Percussions and Celesta (Barenboim); Schuller: Variations on a Theme by Thelonious Monk. 12.35: Schubert Fantasy for Violin & Piano. 1.05 p.m.: Poulenc: Sinfonietta; Bruch: Scottish Fantasy (Heifetz). 4.05 p.m.: "Musica Viva" — Pierre Boulez: "Le Marteau sans Maitre": "Tombeau" from "Pli Selon Pli." 5.05 p.m.: Dvorak: Mass, op.86. 8.05 p.m.: IPO — Bach: "Magnificat" (Sperber); Cimarosa: Oboe Concerto (Harold Gomberg-Sperber); Liszt: Piano Concerto No.2 (Ilan Rogoff — De Preist). 9.25 p.m.: From Debussy's Life. 11.05 p.m.: Schubert: String Trio; Carter: Eight Studies and Fantasy for String Quartet; Haydn: String Trio in D.

MONDAY: 08.05: Famous Artists. 09.05: "Popular Classics." 10.05: Beethoven: Septet (IPO members). 12.35: Frank Pelleg plays Bach: "Italian" Concerto; Couperin: Suite No.14. 1.05 p.m.: Moniuszko: "Legend"; Chopin: "Krakowiak": Smetana: "Vltava"; Dvorak: Overture "Carnaval." 4.08 p.m.: Haydn: Quartet op. 20, No.4 (Tel Aviv Quartet); Children's Songs (Ethel Sussman). 5.05 p.m. "Music in a Light Vein." 8.05 p.m.: Smetana: "The Secret" — Opera (Prague). 11.05 p.m.: Beethoven: Sonata op.10, No.1 (Barenboim); Dvorak: Sextet in A.

TUESDAY: Gluck: "Don Juan" — Ballet; Chopin: Polonaise, op. 53 (Entremont). 09.05: Jack Breimer, clarinet. 10.05: "The Happy Station." 12.35: Choirs. 1.05 p.m.: Marcello: Oboe Concerto; Rossini: Aria; Beethoven: Sonata op. 51; Creston: Marimba Concertino. 4.06 p.m.: "Debussy and the Piano." 5.05 p.m.: "Jazz." 5.45 p.m.: "Enigma." 8.30 p.m. (STEREO): Tchaikovsky: Symphony No.6 (Aronovitz); Menotti: "The Old Maiden and the Thief" (Bertini).

WEDNESDAY: 08.05: Sibelius: Symphony No.1 (Bernstein); Shostakovich: Piano Concerto No.2 (D. Shostakovich). 09.05: Bach: Violin Concerto in E (Perlman); Liszt: "Faust" Symphony (Beecham); Wolf-Ferrari: Intermezzo. 12.35: Bartok: Three Bulgarian Dances; Avni: Sonata (Talma Fogel-Cohen). 1.05 p.m.: Weber: Tunes for Cello; Mozart: Symphony No.39 (Barshai). 4.00 p.m.: "Music in Shakespeare's Words." 5.05 p.m.: Spanish Band Music. 5.35 p.m.: (Repeat) Quiz. 8.05 p.m.: "Contrasts," with Alphons & Aloys Kontarski-W.F. Bach: Concerto; Busoni: Improvisations on a Bach Chorale; Stravinsky: CONCERTO FOR TWO PIANOS; Tilo Medek: "A Battle in Turkish Style." 11.05 p.m.: "My Concerto."

THURSDAY: 08.05: Famous Artists. 09.05 Ravel: "Le'Enfant et les sortileges" — opera (Maazel). 10.05: "Yuval" Trio plays Haydn: Trio in F-sharp minor; Brahms Trio. op.87. 12.35: Ilan Rogoff plays: Chopin: Etude; Franck: Prelude, Chorale & Fugue. 1.05 p.m.: Mozart: Symphony No.27 K 199; Schubert: Symphony in C (Steinberg). 4.05 p.m.: (Repeat) Jer. Symph. Orch — Tchaikovsky: Symphony No.6 (Aronovitz); Menotti: "The Old Maiden and the Thief" (Bertini). 8.05 p.m.: "This is Studio One." 9 p.m.: (STEREO): "New Sounds" — Stockhausen: "Kontrapunkte"; Betsy Jolas: "Points d'Aube"; Cerha: "Intersecazioni." 11.05 p.m.: From the Life of Mendelssohn.

TV PROGRAMMES

FRIDAY

3.00 "Apple's Way" — "The Tree." 8.00 News. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 A programme with Shoshana Damari. 9.50 "The Young Stranger" — film. 11.15 News.
Educational: 8.15 Maths. 7. 8.40 A game on words 9. 9.05 Geometry 6. 11.30 Music. 12.50 "Religion and State in Israel." 4.00 For Kindergarteners. 4.20 A game on Words. 4.29 Meeting with an Author.
Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.02 Programme Review.

SATURDAY

10.00 Entertainment for children. 10.30 "Black Magic." 10.55 "Artistic Ice Skating" — world championship finals 1974. 11.45 "Apple Way" — "The Zoo." 8.00 Mabat. 8.35 World Cup Finals — West Germany v. East Germany — live from Hamburg. 10.15 Hamavdil. 10.45 Ironside. 11.40 Mabat Sport — excerpts from World Cup Finals. 12.40 News.
Arabic: 6.00 News. 6.04 Requests. 6.30 Innovations and Inventions. 6.45 Songs. 7.30 News.

SUNDAY

4.55 World Cup Finals — Sweden v. Uruguey — live. 6.45 News. 8.00 Youth Magazine. 8.30 Mabat. 9.00 "It Takes a Thief." 9.50 World Cup Finals — excerpts from the matches. 10.50 Drama — "Married Alive." 11.40 News.
Educational: 9.05 English 5. 10.20 Science 6. 10.25 Geometry 6. 1.20 A game on words 7-9. 4.00 Handiwork. 4.09 Film. 4.27 "Songs Lake."
Arabic: 6.45 News. 6.49 "Sami and Susu." 7.30 News and Weekly Magazine.

MONDAY

5.30 News. 5.33 "Windows on the World" — a Magazine programme. 6.00 Entertainment for Children. 8.00 "Rembrandt" — documentary. 8.30 Mabat. 9.00 Entertainment from Abroad. 9.45 "TANDU" — The famous and the unknown reveal their personalities. 10.35 "Mannix." 11.25 News.
Educational: 8.15 English 6. 9.05 Maths. 6. 10.20 English 5. 12.20 Science 7. 1.20 Science 8. 1.40 Film. 4.00 Glory. 4.14 Film. 4.30 Meeting with an Author. 5.00 Art.
Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 News. 5.32 Service Broadcast. 5.42 "Hong-Kong." 6.05 A short film with Charlie Chaplin. 6.20 "My Friends all over the world" — Fiji. 8.00 Morasha. 8.30 Mabat. 9.00 "McCloud." 10.15 Moked. 11.05 News. 11.10 Service Broadcast.
Educational: 9.05 Maths. 7. 10.20 English 6. 10.45 For Kindergarteners. 11.25 English 7. 12.20 English 8. 4.00 Legend. 4.15 Film. 4.45 "Changes in System."
Arabic: 6.30 News. 6.33 "Air Force" — Documentary. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

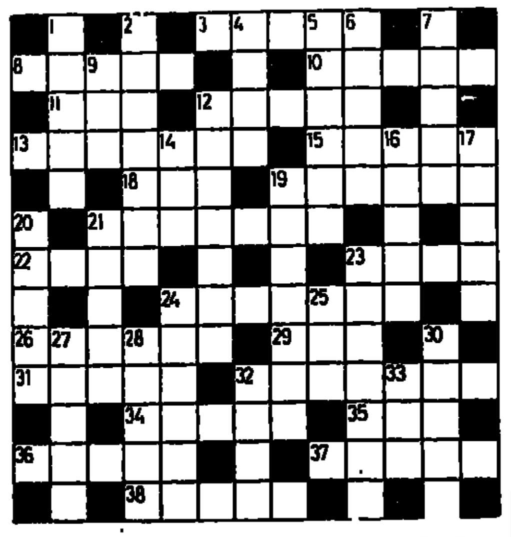
5.30 News. 5.32 "Black Magic." 6.05 Cartoons. 8.00 Mabat. 8.25 World Cup — Quarter Finals (live). 10.15 "A Loud Silence" — The religious revival of Soviet Jewry and their reasons for Aliya. 10.55 News. 11.20 World Cup Finals — excerpts from matches.
Educational: 8.15 Geometry 5. 10.20 English 7. 10.45 Story. 11.25 English 8. 12.20 Maths. 6. 1.00 Music. 1.20 Science 7. 1.40 A game on words 7-9. 4.00 For kindergarteners. 4.20 Literature. 4.30 Film. 5.00 Music.
Arabic: 6.30 News. 6.32 "The Forest Rangers." 7.05 "Visiting Card." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 News. 5.32 Circus. 6.40 The World of Walt Disney. 8.00 Documentary. 8.30 Mabat. 9.00 Hawai 5-0. 9.50 "Klayim." 10.40 "Love American Style." 11.35 News.
Educational: 9.05 Maths. 6. 10.20 Geometry 7. 10.45 For Kindergarteners. 11.25 Science 6. 12.20 Science 7. 1.40 Know Your Country. 4.00 Film. 4.15 Know Your Country. 4.30 Film. 5.00 Youth Magazine.
Arabic: 6.30 News. 6.33 Cartoons. 6.45 This is your Problem. 7.30 News.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS
3 Suspension of hostilities (5)
8 Vehicle (5)
10 Beer drink (5)
11 Male sheep (3)
12 Subsequently (5)
13 Look closely (7)
15 Try to catch fish (5)
18 Curved line (3)
19 Maintain (6)
21 Yells (7)
22 Wholly engrossed (4)
23 Yield (4)
24 Wipes out (7)
26 Set of works (6)
29 Negative word (3)
31 Is liable (5)
32 Atomic term (7)
34 Continental measurement unit (5)
35 Knock (3)
36 Underground worker (5)
37 Ahead of time (5)
38 Logic (5)

DOWN
1 Gives notice of danger (5)
2 Treaty (7)
4 Floating platform (4)
5 Removes dirt (6)
6 Deserves (5)
7 Disposes of for money (5)
9 Fuel (3)
12 Ascents (7)
14 Go wrong (3)
16 Donates (5)
17 Anaesthetic (5)
19 Enormous (7)
20 Rely on (5)
21 Reject with contempt (5)
23 In the middle (7)
24 Want (6)
25 Excessively (3)
27 Ghostly (5)
28 Does not work (5)
30 Fruit (5)
32 Irritates (4)
33 Boat accessory (3)

CRYPTIC PUZZLE

ACROSS
3 Get flaming angry? (5)
8 Quick attack outside Peterhead (5)
10 Each Oriental is extremely so (6)
11 Private, half-hidden place (3)
12 A line from Cleo (5)
13 It's United at home (7)
15 Bury or a Milan soccer team (5)
18 Wrap a pipe for a prisoner (3)
19 Hunking great man! (6)
21 Room for a capital letter in Wales (7)
22 People from Gaboon, especially (4)
23 Tipped to be assassinated? (4)
24 After today! (7)
26 One-time ruler of a gambling kingdom (6)
29 Modern prefix (3)
31 She has ways of getting round the States (5)
32 In position for the one-step? (7)
34 Points out the informer (5)
35 Head boy? (3)
36 Ten French field-pieces in the South (5)
37 Material contribution to garden improvement (5)
38 Something hard to write on? (5)

DOWN
1 A Dior creation that's sound (5)
3 Ringing rhymes (7)
4 Man from Mali? (4)
5 It's above head height! (6)
6 It happens that Eve has a half pint (5)
7 Punitive porridge! (5)
9 Write from prison? (3)
12 Some feller's record? (3-4)
14 Mild and bitter is too much for him (3)
16 Only *close* to being drunk? (5)
17 Angry about infestation? (5)
19 Unwilling to take a stag in (7)
20 They're in a high position off-centre (5)
21 They have many listeners, the darlings (5)
23 Cut down the legs of thrones? (7)
24 A long hole (6)
25 Become a bit of a fidget (3)
27 To which cheque books give a sound clue (5)
28 Good pull-up for caravans? (5)
30 Allow entrants to be themselves (6)
32 Jaunty relative (4)
33 Man in a muddle (3)

Wednesday's Easy solution

ACROSS.—1, Pilot. 6, Girls. 9, Rumours. 10, Using. 11, Olive. 12, Canoe. 13, Feather. 15, One. 17, Idle. 18, Design. 19, Rears. 20, Hooded. 22, Here. 24, Tur. 25, Resided. 26, Rapid. 27, Limit. 28, Admit. 29, Penance. 30, Lyres. 31, Enter.

DOWN.—2, Issued. 3, Ornate. 4, Tug. 5, Molar. 6, Grooves. 7, Isle. 8, Loving. 12, Ceded. 13, Fight. 14, Alder. 15, Oiled. 16, Ended. 18, Dried. 19, Refutes. 21, Easily. 22, Hidden. 23, Racks. 25, Rival. 26, Ripe. 28, Ace.

Wednesday's Cryptic solution

ACROSS. — 1, Patch. 6, Bu-MP-s. 9, La-sh out. 10, Brood. 11, N-Acre. 12, Bligh(ty). 13, Make out. 15, (on the) Dot. 17, Enid. 18, He-Lena. 19, A-she's. 20, Artist. 22, Soak. 24, Lay. 25, Mothers. 26, Pecan. 27, AB-hor. 28, Proud. 29. Stunner. 30, Med.-E.S. 31, Types.

DOWN. — 2, Air-man. 3, CL-osed. 4, Had. 5, Shall. 6, Bung-Les. 7, U-tah. 8, Person. 12, Burst. 13, Medal(play). 14, Kitty. 15, Def-OE. 16, Tacks. 18, He-Ron. 19, Ass-erts. 21, Ramble. 22, Sherry. 23, Arouse. 25, Ma-in-E. 26, Pose. 28, Pet.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

BRIDGE
By George Levinrew

TOVA DOES IT AGAIN

North
♠ Q 5 4
♡ 9 6 2
♢ Q 10 9 7 5 4 3
♣ —

West
♠ J 7 6 3
♡ K 6 3
♢ K 2
♣ A Q 10 6

East (D)
♠ A 9 8 2
♡ J 5 4
♢ J 8
♣ K 9 8 2

Tova
South
♠ K 10
♡ A Q 10 8
♢ A 6
♣ J 7 5 4 3

One of my correspondents had the misfortune to play against Tova Silverman of Rehovot. He remembered that she is charming but oh so deceitful! He sent me today's deal so that her latest exploit could be handed down to posterity. He requested, however, I am sure out of chagrin, that he remain anonymous. So be it.

After my correspondent in the East seat dealt and passed, Tova opened with 1♣. A few weeks ago she, with her husband Bill, was addicted to Precision — but her hand is far from a Precision 1♣ bid. So I presume that she was playing with a partner other than her husband. How speechless Bill must have been (with delight or consternation?) when he heard what happened. His Tova!

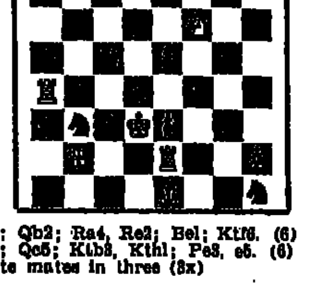
North responded 3♢. This was a message loud and clear "don't dare bid again." But does Tova listen? She must have hoped that North had a long ♢ suit topped by the K. So her 3NT rebid was understandable.

West could not lead a ♣ against a legitimate 1♣ opening bid. He chose the ♠3 which East won with the Ace. Surely hoping that the dummy could be killed as an entry East returned a ♠. Tova now banged down the ♢A and exited with a ♢ to West's K. West, of course, could not lead a ♠ nor a ♣, so he played the ♡3. East played the J and Tova made the prize play of the year, winning with the ♡A, not the Q! This, of course, confirmed for West that the ♡Q was in the East hand. Then Tova played the ♡8. Of course, West allowed this to run to the Q. But horrors! The 9 was played from the dummy, winning the trick. With the long diamonds, the ♠Q and the tricks already won Tova made 10 tricks, one more than her contract.

So the moral: be wary of Tova when you play in Rehovot.

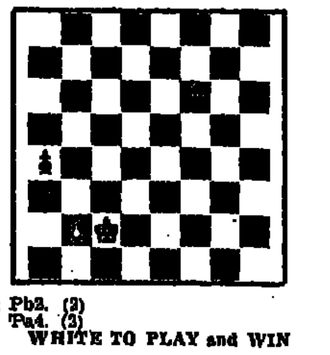
CHESS / Eliahu Shahaf

PROBLEM No. 2521.
O.GOLDSCHMEDING, HOLLAND.
2nd Pr. PROBLEEMBLAD, 1963



Kh2; Qb2; Ra4, Re2; Be1; Ktf6. (6)
Kd3; Qc5; Ktb3, Kth1; Pe3, e6. (6)
White mates in three (3x)

PROBLEM No. 2522
F.DEDRLE, CZECHOSLOVAKIA
DEUTCHES WOCHENSCHACH, 1921



Kc2; Pb2. (2)
Kf6; Pa4. (2)
WHITE TO PLAY and WIN

SOLUTIONS. Problem No. 2517 (Harieg). 1.Kb5! thr. 2.Ktc4+; 1.-Q:f5+ 2.Kte5+, 3. Ktc6x; 1.-Qb1+, 2. Ktb4+, 3. Ktac6x; 1.-Kd5 2. B:g3+; 1.-e5 2.e7+; 1.-R:b7+; 2.Kt:b7+. Problem No. 2518 (Hildebrand). 1. Ktg5+ Kf4 2. B:e5+ K:e5; 3.Ktf3+ Kf4. Kf2! Bg3+ 5. Kg2! and wins.

DISAPPOINTING PERFORMANCE

Though at the time of writing it was still uncertain whether Israel would make it to finals A or not, there was no gainsaying that our team at the Nice Olympiad had been disappointing. Especially noteworthy in this respect was the draw with the weak team of the Dominican Republic, and the loss of a vital point against the still weaker team of the British Virgin Islands. In the latter match it was Grandmaster V.Liberzon who was beaten on the upper board by his unknown rival, a result that could hardly have been expected. On the whole, it was on the upper boards that the weakness of our team was mostly felt. It should be pointed out, however, that Yitzhak Radashkovich performed well on the sixth board, scoring three straight wins in his premiere as a member of Israel's Olympic team. The failure to qualify for finals A might prove fatal this year, for the proposed changes in the organization of the Olympiads, would seem to involve prefixed divisions and entry into the Upper House would be conditioned on capturing one of the first two places in the lower division.

LOS ANGELES 1974
GRUENFELD DEFENCE
S.GLIGORIC — N.WEINSTEIN

1.d4 Ktf6 2.c4 g6 3.Ktc3 d5 4.c:d Kt:d5 5.e4 Kt:c3 6.b:c Bg7 7.Bc4 0-0 8.Kte2 c5 9.0-0 Ktc6 10.Be3 Qc7 11.Rc1 Rd8 12.Qd2 Qa5 13.Rfd1 b6 14.Bh6 Ba6 15.B:a6 16.B:g7 K:g7 17.d5 e6 18.c4 e5 19.f4 f6 20.Rf1 Rd6 21.Qe1 Ktd4 22.Kt: d4 e:d 23.f:e f:e 24. Qg3 Re8 25.Rf5 d3 26. Rf2 Qa3 27.Rcf1 Qc5 28.Kh1 d2 29. Rf7+Kg8 30.Qh3 h5 31.Qf3 Qc3 32. Qe2 d1Q 33.Q:d1 Q:c4 34.Qf3 Qc8 35.R:a7 Rd7 36.R:d7 Q:d7 37.Qf6 Qg7 38.Q:b6 Ra8 39.Qe6+Kh8 40.Rf7 R:a2 41. Qe8+. Black resigns. Gligoric won the event ahead of F.Georghiu (Rumania) and J.Kaplan (Puerto Rico).

OLOT 1974

The traditional tournament in Olot, Spain, was won by Hungary's Adorian (8 1/2 out of 11) ahead of Quinteros and Ostojic. The brilliancy prize went to Quinteros for his win over Denmark's Iskov.

White (Iskov) — Kg2; Qc2; Rd1, Rd5; Bg4; Pa4, b3, c4, e4, g3, h4. (11). Black (Quinteros) — Kg7; Qe7; Rh6, Rh8; Ktc5; Pa5, b6, d6, e5, f6, g6. (11).
39. - f5! 40.e:f R:h4! 41.g:h Q:h4 42.f6+ Kf7 43.Kf3 e4+ 44.Kf4 Kte6+! 45.Ke3 Qg3+ 46.Kd2 Rh2+ 47.Be2 R:e2+! White resigns.

OLYMPIC MINIATURES
MUNICH 1958
QUEEN'S GAMBIT
M.TAL — A.MILEV

1.c4 c5 2.Ktc3 Ktc6 3.Ktf3 Ktf6 4.e3 e6 5.d4 d5 6.c:d Kt:d5 7.Bc4 Ktb6 8.Bb5 a6 9.B:c6+b:c 10.0-0 Bb7 11.Kte4! Ktd7 12. Qc2 Qb6 13. Kte5! c:d 14.Kt:d7 K:d7 15. e:d Ke8 16.Be3 Qc7 17.d5! e:d 18.Rfe1! Kd8 19.Qb3 c5 20.Kt:c5! Black resigns.

SIEGEN 1970
GRUENFELD DEFENCE
R.NARANJA — L.PORTISCH

1.c4 Ktf6 2.d4 g6 3.Ktc3 d5 4.c:d Kt:d5 5.e4 Kt:c3 6.b:c Bg7 7.Bc4 c5 8.Kte2 Ktc6 9.Be3 0-0 10.b4 c:d 11.c:d Qd6 12.Rc1 Rd8 13.d5 Kte5 14.Qb3 Bd7 15.f3? b5! 16.Bd3 Qb4+! White resigns.

TEL AVIV 1964
SICILIAN DEFENCE
F.GHEORGHIU — G.GARCIA

1.e4 c5 2.Ktf3 Ktc6 3.d4 c:d 4.Kt:d4 g6 5.Ktc3 Bg7 6.Be3 d6 7.Bc4 Ktf6 8.f3 Ktd7 9.Bb3 Ktb6 10.h4 Kta5 11.Qd3 Kt:b3 12.a:b 0-0 13.h5 d5 14.Ktde2 Be6 15.0-0-0 Rc8 16.h:g f:g 17.Bd4 d:e? 18.Qe3! Black resigns.

THE BRILLIANT TOUCH

White — Kh1; Qh7; Re1, Re2; Bb1; Kte3; Pa2, b3, e5, f2, g3, h3. (12). Black - Kf8; Qb5; Rc8, Rd8; Bb7, Bg7; Pa5, b4, e6, f7, g5, h6. (12)
1. - Q:e2! 2.R:e2 Rc1+ 3.Ktf1 (3.Kh2 B:e5+ 4.g3 Rh1x) 3.R:f1+ 4.Kh2 Rd2! 5.Be4 (5.R:d2 B:e5+) 5 - R:e2 6.B:b7 B:e5+ 7.g3 Rf:f2+ 8.Kg1 Bd4! 9.Q:h6+ Ke7 10.Q:g5+ Kd7. White resigns. (Carls-Antze, Bremen, 1921).

White — Kg1; Qd3; Rc1, Rf2; Bd4; Pa2, b3, e3, f4, g2, h2. (11). Black — Kg8; Qa7; Ra8, Rf8; Bc5; Pb4, d5, e6, f5, g7, h7. (11).
1.R:c5! R:c5 2.Rc2 Rfc8 3.Qb5! R:c2 4.B:a7 R:a2 5.Bc5 h6 6.h4 Kh7 7.h5. Black resigns (Kotov-Holmov, USSR, 1971).

هكذا من الأصل

The KULSO COMPANY
THE AMAZING AMERICAN-STYLE STORY OF ACHIEVEMENTS AND DEVELOPMENT

by AVIRAM ELITSUR

Israel's exports have in the past few years become one of the cornerstones of the continually developing national economy. Its significant strength and growth come, for the most, from new industries which conquer world markets, generally in the field of future-oriented science-based industry.

This futurist feeling and the human and technical potential available in Israel is what led investors, scientists and administrators to found Kulso Ltd. for the manufacture of ultra-precise instruments. Israeli exports in the fields of metals, electric and electronics industries have won great fame and success in the world and local market, Kulso symbolizes accelerated development, not only in en-production and exports, but also in enlarging the number of customers in all continents, in the establishment of reliable and efficient service networks and improving the good image of Israeli goods in the most advanced areas of industry — all necessary for the development of export markets and their stability.

"LEAP FORWARD" IN EXPORTING

The young enterprise presently situated in the Kirya Leta'asiyot Mada, the Industrial Park developing on the southern approaches to Haifa, was founded in 1969 and has since made a considerable leap forward. In 1971 it began regular production and succeeded in exporting various products with a value of $45,000. In 1972 the value of exports rose to $400,000, i.e. an increase of 900% in one year. After another year exports totalled $4m., i.e. a further jump of 1000%. Because of these efforts and success the firm was awarded the coveted title of Outstanding Exporter for 1973.

Accepted criteria for awarding the prize are exports totalling more that $100,000 a year, and an increase of at least 50% in the previous two years — the total exports being at least 25% of the total annual turnover—and the title is usually awarded to enterprises or companies which have been exporting for many years. Kulso, however, negated accepted criteria in such a startling way, that it was granted the title of Outstanding Exporter without any objectors.

"This year, too, we are not resting on our laurels and we are not satisfying ourselves with our previous successes" states the General Manager of the enterprise, Mr. Akiva Harari, young, energetic and experienced in company management in Israel and in America. He says: "Our successes are the fruit of efficient and purposeful management methods in all fields of the job, and the results of the efforts of a wonderful team of workers, whose talents and devotion to the company know no bounds."

"Our target for 1974 is exports valuing $4½m. and forecasts and orders at present with the Sales Department show that we will reach it."

Mr. Harari, a graduate of the Technion in Mechanical Engineering, received his M.B.A. from Drexel University, and has filled senior management positions both in Israel and in the United States. In 1964 he returned to Israel and served on the management of "Koor" for four years. His many trips to the United States as the person responsible for setting up new projects, gave birth to the Israeli Kulso Company when he met Albert Soffa, who together with his partner Fred Kolik, stand at the head of one of the world's largest manufacturers of equipment and machinery required for the micro-electronic industry and the production of components and semi-conductors. Thus, the parent company has given its blessing and protection to the Israeli enterprise and is now joined with it in unusual success, supplying machines to firms of world wide reputation such as Motorola, Texas Instruments, R.C.A., Philips and National.

MODEST BEGINNING AND A BIG FUTURE

In the begining Kulso was a small machine shop factory which undertook to fulfil local orders, in particular milling. The first order for the production of a new model of a precision welding machine was a real challenge to the company's team of young engineers and technicians and was the first step forward.

This was a modest beginning but successful as a starting-point from which Kulso reached the stage it is now at.

Kulso competes favourably with many producers in the United States, Europe and even the Far East (where the cost of labour is relatively low). In all the factors of competition — price, high quality, precision of the machines, keeping to the supply timetable and good service to clients — the name of the Israeli enterprise has made its mark, and it has successfully joined in the field of action of the mother company with its branches in the United States, Europe and the Far East. "We use an American marketing approach," says the Sales Manager, Reuven Brodi, as he shows Kulso's work methods. "All correspondence is carried out by telex and telephone. We receive up-to-the-minute and precise information from clients thousands of miles from us and can give them immediate replies and very fast service. This is a good long term investment. All production is sent to its destination by air, and each new order is reported on immediately through our automatic communications with agents. The service network functions in a similar way. All parts of the operation are based on the detailed planning and filling of orders placed about half a year in advance. At present we have signed orders worth about $3m. and we expect another $1m. or orders in the near future," summarized Mr. Brodi.

These efficient methods have also been tried in the field of personnel qualifications. "I sent the first team to the United States to work in the mother-company for a year to a year and a half," the General Manager Akiva Harari tells us. "They acquired the working practices necessary for sophisticated products, correct concepts of relations between customers and suppliers, a feeling for lost time — something worth much more than money — and an understanding of management procedure and company efficiency."

This "Americanization" paid off in all respects, and after two years began to bear fruit.

OPEN DOOR METHOD

The first impression of our visit to Kulso was functionalism and efficiency, both from the aspects of machine and personnel. All the workers from the team of engineers in the Research Department to the many production workers, the technicians and management, all bend over their machines and work tables with dedication, without unnecessary words, do not turn round without reason, each man in his place concerned with production.

In a conversation with Dan Cahan, Kulso's Production Manager, it was apparent that work scheduling both in the workshops and in the assembly departments in done with great precision and requires accurate coordination with local suppliers and suppliers from abroad, in order to keep up with the tight work timetable for sending out the company's products.

It is also interesting to point out the improved and efficient work relations between the management and staff. Eitan Bloch, Personnel Manager, says "we care for our 320 workers and their families and try our best to provide a homelike atmosphere in all that is connected with the company. We work in an 'open door' method and workers can talk about their personal problems and will find a sympathetic ear, even if they have financial difficulties.

"We are covered by the national labour agreement in the metals and electronics industries, and in addition, do everything possible to improve working conditions. We have developed administrative measures to advance workers and have found suitable ways to reward efforts and successes.

"Kulso Ltd. hires new immigrants — mainly from the U.S.S.R. — who have found places in all departments and positions. They must be specially trained by us so as to be able to work in an Israeli plant — after studying in a Hebrew ulpan. But we still lack the manpower necessary to carry out plans for expansion and development. We are prepared to hire immediately mechanical and electronics technicians and engineers, skilled milling machine operators, etc." says the manager of the Personnel Department.

INDEPENDENT DEVELOPMENT IN THE RESEARCH DEPARTMENT

Kulso's young crew is exemplified mainly in the Research Department, headed by Dan Vilensky, a young engineer, who is a graduate of the Technion, and who continued his studies in applied research in the U.S. for three years. The Research Department works on Kulso's future products. "Until now, we have engaged in joint projects with the mother company; now we are engaged in independent development of new, complex equipment as well," Dan Vilensky told us. "Our customers are continually engaged in the development of new products and our problem is to find fast ways of planning, developing and building the equipment to meet their latest requirements — all this on a commercially feasible basis."

Some of the research is financed by the Ministry of Commerce and Industry. Kulso also tries to interest Technion experts and to involve them in new project development efforts. Practical cooperation between scientists and industry can bear fruit, as is exemplified by well-known technological centres in the U.S., and this is our objective. In addition, plant personnel are in close communication with many international groups that transmit us information and keep us up-to-date technologically. Kulso personnel also participate in many Trade Fairs and Exhibitions in order to advance both products and sales, to forecast future needs and to learn, what others are doing.

The Research Department staff numbers about 30 people who are engaged in practical and applied research aimed at market needs — while its personnel travel abroad regularly so as to keep in close contact with the mother company, its agents and customers and to follow-up market and quality requirements.

METAL PRODUCTION BY MICROSCOPE

An exceptional department is Micro Swiss, which was established, developed and is now managed, by Ali Ziv, himself an engineer. At first glance, one cannot see what the workers, bent over microscopes and other precision instruments, are doing. Miniature devices are produced here — all stages of their production take place under microscopes, and their precision reaches a fraction of a thousandth of a millimetre — and the work is invisible to the naked eye.

Despite the difficult modern technologies required for this complex production, a wonderful "ingathering of the exiles" takes place here, between new immigrant women and sabras. All workers were trained in the factory. "It's worth noting that in the entire world, there are only four-five plants with our technical capability" says Mr. Ziv.

PROBLEMS OF ADDITIONAL GROWTH

"Kulso's contribution to the Israeli economy, insofar as the positive side of the balance of payments is concerned, has been recognized by all bodies concerned, says Ami Karpat, the Company's financial manager. "Despite the financial problems stemming from the tremendous growth of exports and despite the bureaucracy, which in many instances is superfluous, we find that the people concerned are willing to listen, and there is a strong wish to help whenever we request it." According to Mr. Karpat, the greatest problem thwarting additional growth is acquiring additional buildings and built-up areas. "In a company like ours, all resources are needed for development of new products and expanding production at a murderous rate. So we have no means of financing buildings. Luckily, the Haifa Municipality — with the aid of the government — constructs the buildings and rents them to us. But the development of the park in which we are located and the rate of construction are taking place at a slower pace than our development. Therefore, we are forced to accept expensive solutions, and in many cases to give up additional production due to the lack of physical space.'

WINDOW TO THE WORLD

From our closing conversation with Mr. Harari, General Manager of the company, it became obvious that the importance of plants like Kulso is not only economic. In reality, the factory is a display window for tourists and investors from abroad, who are fascinated at discovering an industrial plant like Kulso. People in public life, businessmen and scientists from all over the world visit the concern, and are amazed at Kulso's achievements and potential. Even during the Yom Kippur War, when many of the workers were called up, Kulso's achievements and unique contacts were displayed.

A special team was sent from the mother company, headed by two of its managers, during the height of the war, to aid the Israeli company, operating under emergency conditions, to continue to meet the requirements of the world market, which does not take the special problems of our area into account. Telegrams of goodwill reached us even from far-off Korea and expressed "willingness to help our Israeli friends at war so as to end it soon." Many clients wrote us from the Far East and other places "Goods received on time; we hope and believe that you will soon win the war and your country will have peace."

Kulso has met its goals in times of war and peace. It has succeeded in putting together an excellent, dedicated group of workers, who have developed a deep sense of loyalty to the company and a genuine care for the success of its products.

The slogan of its managers "Ship the goods out immediately" has proved itself not only within the factory. The airlines, the customs offices and other such bodies know that Kulso will not accept excuses for delays. Work and efficiency, care and flexibility, guide the steps of both the workers and management.

This commercial-industrial ideology has proved itself and shows that science-based industries have a great future in the Israeli economy. As one of the outstanding producers and exporters, Kulso is convinced that in the future as well, it will hold an honoured position in the modern industry now developing in Israel.

This page is presented as an advertisement by the Public Relations Department of Kulso Ltd.

WHAT'S ON

Plant a Tree in Israel
With your Own Hands:
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund): in Jerusalem - Rehov King George, corner Rehov Keren Kayemet. Tel 35261. In Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 236449

VISITING Jerusalem? First get Carta's Jerusalem Guide and map, at hotel-shop

A Stone in David's Tower. Sound and Light Show in Jerusalem. Every evening, except Friday, 7.30 p.m. in Hebrew; 8.45 p.m. in English. Additional show at 10 p.m. — Mon., Tues., Wed., Sat., in English Sun., Thurs in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed

Hadassah Tours
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 2.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half day tour of all Hadassah projects. IL8.40 ($2) per person towards transportation and refreshments. By reservation only: Tel. 416333.

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details: Tel. 35430.

Tourists and visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4 Bus No.6 Kiryat Moshe, Tel. 523291.

Jerusalem Biblical Zoo, Schneller Wood Romema. Tel. 533822, 7.30 a.m.-dusk.

WIZO
Wizo Tourist Department, 1 Rehov Mapu. Free Daily Tours, 9 a.m., call 236060.
1 Rehov Mapu. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad.
Open House for New Immigrants, Tourists, Wizo Members every Tuesday, 4-6 p.m.

AT THE KHAN THEATRE (opposite railway station)
1. *Folklore Evening of Song and Dance*, with Inbal. Every Wednesday at 9 p.m.
2. A piano recital with Yeffim Bronfman programme includes works by: Scarlatti, Liszt, Paul Ben-Haim, Debussy and Prokofief. Sat. 22.6. at 7.30 p.m.

TEL AVIV

Tel Aviv Museum, Sderot Shaul Hamelech. Exhibitions: New Building: Moshe Castel Retrospective Exhibition Graphic Halls — Lovis Corinth; 120 drawings, etchings, lithographs, woodcuts. Eric Bruun — Posters from Finland: Meyerhoff Hall: Israeli art. Jaglom Hall: Impressionism. Hall No. 3; Surrealism, post-cubism. Haft Hall: kinetic art. Helena Rubinstein Pavilion, 6 Rehov Tarsat. OSIA HOFSTATTER —Drawings and Watercolors. Visiting hours in both buildings: Sun., Mon., Wed., Thurs — 10 a.m.-5 p.m. Tues. 10 a.m.-1 p.m.; 4 p.m.-10 p.m.; Fri 10 a.m.-2 p.m.; Sat. 7 p.m.-11 p.m.

The Helena Rubinstein Art Library (new building) Open: Sun., Mon., Wed., Thurs., 10 a.m.-4 p.m.; Tues.: 10 a.m.-1 p.m.; 4 p.m.-7 p.m.; Fri.: 10 a.m.-1. p.m.

Ha'aretz Museum, Tel Aviv Museum Centre, Ramat Aviv (1) *Glass Museum*; (2) *Kadman Numismatic Museum*; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations: Open: Sun., Mon., Tues., Wed., Thurs., 9 a.m.-4.00 p.m. Fri. 9.00 a.m.-1 p.m., Sat. 10.00 a.m.-2.00 p.m.

Temporary exhibition at the Glass Museum, Ramat Aviv: Glass from Scandinavia.

MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifratz Shlomo. Open as above.

MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik, Open as above but closed Saturday.

Conducted Tours:
Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept.

A SOUND AND LIGHT SHOW IN OLD JAFFA
Jaffa-Gateway to Legend Based on a Text by Haim Hefer and Shlomo Shva. Scenario and Dialogue by Andre Castelot. Directed by Pierre Arnauld and Arnon Adar. Music by Noam Sheriff. Every evening except Fridays and the eves of holidays. In English at 9.00 p.m. (in Hebrew at 8.00 p.m. and 10.00 p.m.) Tickets available at ticket agencies, main hotels and Box Office.
—Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays from hotels: 8.30 a.m.-Tadmor, Sharon, Accadia, Validor, Samuel, Astor, Dan Park, Deborah, Adiv, Ami, Shalom, Basle, 10 a.m.-Sheraton, Hilton, Ramat Aviv.

American Mizrachi Women's Organization 16, 18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; Jerusalem 232846, 521608; Haifa, 64828; Beersheba 3171.

ORT ISRAEL: for visits please contact ORT Tel Aviv, Tel 702791-2 ORT Jerusalem, Tel. 233975; ORT Haifa, Tel 645090, ORT Netanya, Tel 22922

National Religous Women's Organization Mizrahi and Hapoel Hamizrahi Women in Israel, 165 Rehov Ibn Gvirol, Tel Aviv; call Tel 03 768942, 03-440316. Jerusalem Tel 02-30620, 02-35282. Mondays, Wednesdays guided tours, through Neve Sara Herzog Complex, Bnei Brak.

WIZO
Wizo Tourist Department, 116 Hayarkon St. Free Daily Tours, 9 a.m. Call 232939.
38 Rehov David Hamelech. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad.
Open House for New Immigrants, Tourists, Wizo, Members every Wednesday, 4-6 p.m. When in Tel Aviv, visit the Wizo Boutique 38 Rehov David Hamelech

Moetzet Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111; Jerusalem, Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel 31616; Haifa Community Centre, 16 Rehov Zalah, Kiryat Eliezer, Tel. 523554. Phone for reservations.

• Canadian Hadassah-Wizo Office, 116 Hayarkon, Tel 227060, 8 a.m.-2 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 56039

Israel War Museum, depicting the "Rebirth of Israel." Shalom Mayer Tower, Tel Aviv, Tel 57304

NETANYA

WIZO
Wizo Tourist Department. Free tours conducted by appointment. Please call Mrs. Zolzion 053-23197. 13 McDonald Rd. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m.

HAIFA

Hadassah Club Youth Aliya office, 209 Rehov Hameginim, Tel. 642461, 661876

Goldman Art Gallery 93 Sd. Hanassi, Haifa, Tel. 80480. Exhibition of Sculptures by Aaron Bezalel Open daily: 10 a.m.-1 p.m., 4-7 p.m., 8-10 p.m., Sat. 8-9.30 p.m.

WIZO
Wizo Tourist Department, 50 Rehov Moriah Daily Tours, 9 a.m. Free of charge. Call 84449, Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m.

University of Haifa. Free conducted tours in English; daily from 9 a.m. till 4 p.m. Friday, 9 a.m. till 2 p.m. Details: Public Relations Dept., Tel. 264405.

EILAT

WIZO
Wizo Tourist Department. Daily Tours, 9 a.m. Free of charge. Please call Mrs. Faye Morris, 059-2981.

NEHARIYA

WIZO
Wizo Tourist Department. Free Daily Tours, 9 a.m. Please call Mrs. Zimenauer 04-920097.

SATURDAY
JERUSALEM

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

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RIGOLETTO—VERDI
25.6, Tel Aviv at 8.30 p.m.

LE NOZZE DI FIGARO
23.6, 29.6, Tel Aviv, at 8.30 p.m.

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The Israel Association for Friendship with Sweden

TWO EVENINGS OF SWEDISH FILMS

Monday, June 24, at 8 p.m.
The Israel Museum, Jerusalem
Short Documentary, "THE BEGINNING OF LIFE, by Lennart Nilsson, and a feature film "HARRY MUNTER," by Kjell Grede.
A limited number of tickets available free of charge at the Museum entrance half an hour before the performance.

Wednesday, June 26, at 9 p.m.
at the Cinematique, 4 Rehov Pumbadita, Tel Aviv
Feature film, "HERE IS YOUR LIFE," by Jean Troell.
Entrance free.

Israel Theatres

Haifa Municipal Theatre

Stage 2
SYLVESTER '72
Haifa
Tomorrow, June 22
Beisan
Sun., June 23
Soon: REHOV
NAHMANI'S
LAST HOPE...
Cameri Theatre
Production
THE SEAGULL
Haifa
Tue., June 25
Soon:
THE STRIPED
LEOPARD

The Cameri Theatre

Tel Aviv
Sat., June 22
Sun., June 23
Mon., June 24
Haifa Theatre
Production
SYLVESTER '72
Tel Aviv
Tue., June 25
Wed., June 26
FOR I STILL
BELIEVE IN YOU
Tel. Aviv, Tzavta
Sun., June 23

Habimah

HO! HO! JULIET
Large Hall
Sat., June 22
Small Hall
Sun., June 23
BANGING DOORS
Small Hall
Sat., June 22
THE DEATH
OF DANTON
Tel Aviv
Large Hall
Sun., June 23
Mon., June 24
Habimartef
WHO IS WHAT?
Tonight, 9.30 p.m.
Sat., June 22
9.00 p.m.

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Israel Premiere
second show at 9.30

He was born a criminal
with a heart of gold
JEAN-CLAUDE BOUILLON
NICOLETTA

Un Aller Simple

Second week

Midnight, Sat., June 22, only
Louis De Funes in
JOE THE BUSYBODY

THE JERUSALEM KAHN
in cooperation with the
Sharett Fund For Young Artists
presents:
YEFIM BRONFMANN

Programme: Scarlatti, Beethoven, Paganini-Liszt,
Ben-Haim, Debussy, Prokofief.
Sat., June 22, 1974, at 7.30 p.m.

Reduction on tickets for students &
groups — at the Khan box office.

THE ISRAEL CINEMATIQUE
Tel Aviv-Yafo Municipality
Youth and Culture Dept.

Tel Aviv University
Faculty of Arts and
Communications

The Israel Film Archives, Haifa

CHILDREN AND CHILDHOOD IN THE CINEMA

22.6.1974 at 6.60 p.m. L'ENFANT SAUVAGE — Francois Truffaut
23.6.1974 at 9.00 p.m. HUGO AND JOSEPHINE — Karl Grede

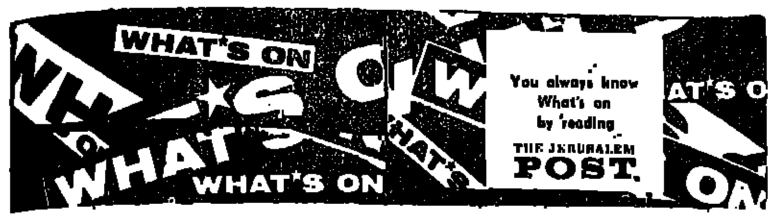
24.6.1974 at 4.30 p.m. LES QUATRE CENTS COUPS — Francois Truffaut
24.6.1974 at 6.30 p.m. THE YEARLING — Clarence L. Brown
24.6.1974 at 9.00 p.m. LES MISTONS — Francois Truffaut
24.6.1974 at 9.00 p.m. ZERO DE CONDUITE — Jean Vigo

26.6.1974 at 4.30 p.m. LE VIEIL HOMME ET L'ENFANT — Claude Berry,
26.6.1974 at 6.30 p.m. OUR MOTHER'S HOUSE — Jack Clayton
26.6.1974 at 9.00 p.m. THE BOYS OF PAUL STREET — Zoltan Fabri

27.6.1974 at 4.00 p.m. LA GUERRE DES BOUTONS — Yves Robert
27.6.1974 at 6.30 p.m. TO KILL A MOCKINGBIRD — Robert Mulligan
27.6.1974 at 9.00 p.m. TIGER BAY — J. Lee Thompson

28.6.1974 at 2.30 p.m. YOUNG APHRODITES — Nikos Koundouros
(Will be shown in the Tel Aviv Museum)

4 Rehov Pumbadita, Tel Aviv, Tel. 284425, Box Office 285665
Buses 13, 18, 19, 20, 21, 22, 55, 61, 62, 69



You always know
What's on
by reading
THE JERUSALEM
POST.

BAT-DOR DANCE COMPANY

Monday, 24.6.74, 9.15 p.m. Kibbutz AYELET HASHAHAR
Tuesday, 25.6.74, 9.15 p.m. Kvutzat KINERET
Wednesday, 26.6.74, 8.30 p.m. Olympia Hall, ASHDOD
Tickets—Ashdod Municipality—Culture, Youth & Sports Dept.
Evening of the performance: Cinema Box Office

Thursday, 27.6.74, 8.30 p.m. JERUSALEM THEATRE
Tickets—Cahana Agency, Tel. 222831.
Evening of the performance: Jerusalem Theatre

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ANNUAL ISRAEL GOLDSTEIN LECTURE

to be delivered by
MR. AVRAHAM HARMAN
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on

ZIONISM: THE IDEA, THE MOVEMENT AND THE ORGANIZATION

on Wednesday, June 26, 1974, at 8.30 p.m., in Canada Hall,
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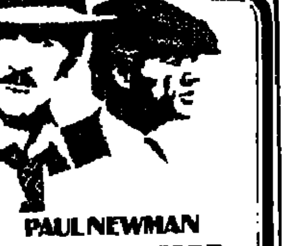

PAUL NEWMAN
ROBERT REDFORD
A
GEORGE ROY HILL
FILM
THE STING
Winner 7 "Oscars"
Awards — Best Film
of The Year
4.30, 7, 9.30

BEN YEHUDA
Tel. 222759
3rd week
Fellini
AMARCORD
The opening film at
Cannes Festival

CINEMA ONE
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2nd week
Killer in the Red Robe
BARBARA BOUCHET
(Barefoot in the Park)
4.30—7.15—9.30

CINERAMA

3rd week
4.30, 7.15, 9.30
CARROL BAKER
ALAN SCOTT
THE DAGGER OF ICE

CHEN Tel. 282288
Second Week
The film which provoked
the Taylor-Burton divorce

FORUM FILMS Present
Elizabeth Taylor
"Ash Wednesday"
HENRY FONDA
HELMUT BERGER
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8th week
DUSTIN HOFFMAN
STEVE MCQUEEN
PAPILLON
Sat., 7 and 9.30
4, 7, 9.30

DEKEL Tel. 454114/5
8th week
7, 9.30
AL PACINO
"SERPICO"

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First show at 7.00
WALT DISNEY'S
The Horse in the Grey Flannel Suit

Second show at 9.30
Second Week
UN ALLER SIMPLE

see also page 28

GAT Tel. 267888
9th week

JACK LEMMON · JULIET MILLS
in
A BILLY WILDER FILM
Avanti!
United Artists

Owing to the length of film
2 perfs daily at
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Please be on time

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LINO VENTURA
JACQUES BREL
4.30 7.15, 9.30

HOD Tel. 226226
3rd week
YUL BRYNNER
HENRY FONDA
DIRK BOGARDE
THE SERPENT
4.30, 7.15, 9.30

LIMOR Tel. 260778
Second Week
4.30—7.15—9.30
Love was all they had
in common.

WILLIAM HOLDEN
KAY LENZ
in
BREEZY
C.I.C. TECHNICOLOR

MAXIM Tel. 287457
5th week
THE LAST DECAMERON
4.30, 7.15, 9.30

MOGRABI Tel. 58831
Second Week
SANDRA JULIEN
I am a Nymphomaniac
Adult only
4.30—7.15—9.30

Jerusalem Cinemas

Commencing Saturday, June 22, at 7.15 p.m. and 9.00 p.m.
Weekdays, 4.00

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VINCENT PRICE
JOSEPH COTTEN
in the thrilling film
DR. PHIBES

CHEN Tel. 222955
A Swedish Film
THE EROTIC DAUGHTER

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ROBERT DUVAL
in the action-packed film
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A great Turkish film
FILIZ AKIN
EDIZ HUN
in
AQLI YORUM

HABIRAH Tel. 232366
2nd week
CARLO PONTI
presents
CARNAL VIOLENCE
with
SUZY KENDAL
TINA AUMONT
A most exciting and
thrilling film

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GENE HACKMAN
AL PACINO
First Prize
in Festival 1973
SCARECROW

ORGIL Tel. 234176
IRENE PAPAS
RAYMOND LEIBLIK
A PLACE OF FEAR

ORION Tel. 22914
5th week
GLENDA JACKSON
GEORGE SEGAL
in Joseph E. Levine's
Masterpiece
A TOUCH OF CLASS
No Complimentary Tickets
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Satire on American Society
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HENRY FONDA
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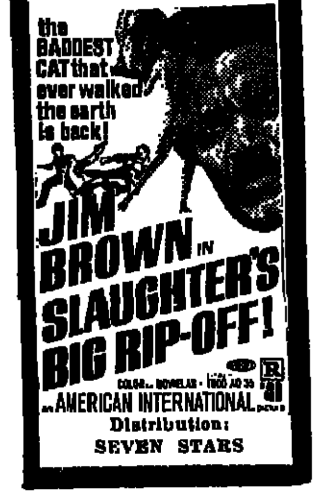
THE SERPENT

SEMADAR Tel. 33742
7th week
PAPILLON
Perf. 6.30, 9.00 p.m.

OPHIR Tel. 013321

Israel Premiere
4.30, 7.15, 9.30



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The Israeli film
BUT WHERE IS DANIEL VAX?
4.30, 7.15, 9.30

PARIS Tel. 236605
10—12—2—4—7.15—9.30
3rd week
IT ONLY HAPPENS TO OTHERS

PEER Tel. 448795
16th and last week
GLENDA JACKSON
GEORGE SEGAL
A TOUCH OF CLASS
4.30, 7.15, 9.30

ORLY Tel. 284025
LEA MASARI
MICHEL PICCOLI
LA FEMME EN BLEU
(The Lady in Blue)
4.30, 7.15, 9.00

RAMAT AVIV
Tel. 412761
Harold & Maude
RUTH GORDON
BUD CORT
7.15 9.30

STUDIO Tel. 55817
4th week
4.30, 7.15, 9.30
JULIE CHRISTIE
DONALD SUTHERLAND
DON'T LOOK NOW
Based on the novel by
Daphne Du Maurier
Adults Only

TCHELET Tel. 448950
3rd week
THE MALTESE BIPPY
4.30, 7.15, 9.30

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OLIVER REED
RAQUEL WELCH
RICHARD CHAMBERLAIN
MICHAEL YORK
are one for all
and all for fun in
The Three Musketeers

ZAFON Tel. 445085
18th and last week
ANNIE GIRARDOT
IL N'Y A PAS DE FUMEE SANS FEU
4.30 — 7.15 — 9.30

Herzliya

DAVID Tel. 984021
all week except Thursday
4, 7, 9.15
RABBI JACOB

Haifa Cinemas

Commencing Saturday, June 22, at 7.15 p.m. and 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinee at 4.00 p.m.

AMPHITHEATRE
2nd week Tel. 664018
JIM KELLY and
GLORIA HENDRY
in a film full of suspense
action and fun
BLACK BELT JONES
In Colour

ARMON Tel. 664348
Hall ventilated
TERRENCE HILL
BUD SPENCER
Stars of Trinity
again together in a great
Western
GOD FORGIVES, I DON'T
In Colour

ATZMON Tel. 663008
ROGER MOORE
starring in a great
suspense hit
THE DOUBLE MAN
In Technicolor

BEIT ROTHSCHILD
Sat., Mon., Tues., Wed.,
at 6.45, 9.00
BIBI ANDERSON
ELLIOT GOULD
in
"THE TOUCH"
Sunday at 7.00
IL DESERTO ROSSO
at 9.00
MANY WARS AGO
Thursday at 9.00
ITALIAN FILM

CHEN Tel. 666272
3rd week
DONALD SUTHERLAND
JULIE CHRISTIE
in
DON'T LOOK NOW
For Adults Only
Hall airconditioned

MIRON Tel. 663008
From Friday
six nonstop perfs.
A great suspense Karate hit
THE BLOOD BROTHERS
In Technicolor
Hall airconditioned

ORAH Tel. 664017
2nd week
The Israel love story
SARIT
Starring
DALIA FRIDLAND and
YIGAL BASHAN
In Colour
No compl. tickets

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Performances at 6.45, 9.00
9th week
BARBRA STREISAND
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in a Great Love Story
THE WAY WE WERE
For Adults Only
Cinemascope and Colour

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WARREN BEATTY and
FAYE DUNAWAY
in the great classic
BONNIE AND CLYDE
in Colour

ORION Tel. 523989
Airconditioned
Haifa Premiere
A new spy film about
murder in town
NIGHT AFTER NIGHT AFTER NIGHT
In Colour
Six nonstop perfs.
from Friday

ORLY Tel. 81868
5th week
Andree Khayate's great hit
ANNIE GIRARDOT
MIREILLE DARC
IL N'Y A PAS DE FUMEE SANS FEU
In Technicolor
Mats at 4
BOMBA ZUR in
THE BRAVE DETECTIVE SHWARTZ

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Hall ventilated
ALBERTO GRIMALDI
presents
PASOLINI'S BAWDY TALES
sexier and more daring
than any film ever shown
on the screen
with FRANCO CHITI
MINTO DABOLI
For Adults only

RON Tel. 669069
2nd week
Big Romantic Story
Starring
LIV ULLMAN and
ALBERT EDWARDS
in
40 CARATS
In Technicolor

SHAVIT
CHARLES BRONSON and
MARTIN BALSAM
starring in a great thriller
THE STONE KILLER
Perfs. at 7.00, 9.15

Ramat Gan Cinemas

ARMON Tel. 720706
7.15, 9.30
ACE HIGH
TERRENCE HILL

HADAR Tel. 723822
First Lesson in Love
L'initiation
7.15 & 9.30 p.m. only

LILI
MALIZIA
LAURA ANTONELLI
Adults Only
In Colour
LAUREL and HARDY
THE HAPPY GYPSY

ORDEA Tel. 721720
3rd week
7.15, 9.30
STREISAND
AND REDFORD
THE WAY WE WERE

OASIS
4, 7.15, 9.30
He used all the tools:
Karate, Judo, Akido etc.
THAT MAN BOLT

RAMA Tel. 721912
7.15, 9.30
A Karate Film
A Man Called Tiger
English dialogue
in Technicolor

RAMAT GAN
Tel. 794504
3rd and last week
7.15, 9.30
After the great success in
Peer Cinema, Tel Aviv
MALIZIA
LAURA ANTONELLI
Adults only
In colour
No invitations & reductions

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7, 9.15
MARLON BRANDO
MARIA SCHNEIDER
in
The Last Tango in Paris

Petah Tikva

SHALOM Tel. 917480
Sat. 7.15, 9.30
Wednesday 7.15, 9.30
(Tuesday 7 only)
KILL
JAMES MASON
mats at 4:
SECRET MISSION TO AFRICA

The Poster

THEATRE

HO, HO JULIET! (Habimah) — Romeo and Juliet married and lived unhappily ever after in Ephraim Kishon's new comedy. The plot is neat, the jokes are tried and true, the audience laughs. TEL AVIV (Habimah) Sat., Sun., Mon., Tues., Wed., Thurs.

THE INSPECTOR GENERAL (Haifa) — Gogol's immortal comedy about corruption, incompetence and stupidity in bureaucracy in a most amusing grotesque presentation by Edna Shavit, with Oded Kotler and Yossi Yadin playing, respectively, the imposter and the town's mayor. NEVE EITAN (Koleen) Mon.

NEW YEAR '72 (Haifa, Stage 2) Yehoshuah Sobols' play about the clash of generations reveals some unpleasant truths about the generation of pioneers and about those who followed them. Lively dialogue and believable characters make for an interesting, thought provoking evening. Excellent acting by Nathan Maisler, Leora Rivlin, Michael Kfir and Gedaliah Besser. HAIFA (Municipal Theatre) Sat. BEIT SHAAN (David) Sun. TEL AVIV (Cameri) Tues., Wed., Thurs.

THE SEAGULL (Cameri) Chekhov's masterpiece about wasted lives, which never fared well in Israel (as in other countries), in an ambitious production directed by famed Leopold Lindberg. Not entirely successful in concept and in acting but a worthwhile evening of theatre. HAIFA (Municipal Theatre) Tues., Wed., Thurs., 8:15.

SLAMMING DOORS (Habimah) One of the silliest French boulvard comedies ever to reach these shores, ineptly directed, designed and acted. TEL AVIV (Habimah) Sat. JERUSALEM Tues.

THREE WIDOWS (Gideon Shemer) — play by Shalom Aleichem. SASA Fri.

WAITING FOR GODOT (Zavta) A superb production of Samuel Beckett's modern classic about the condition of man. Excellent acting under the direction of Edna Shavit. TEL AVIV (Zavta) Mon., Wed., 8:30.

A THIRD PERSON SINGULAR (Cameri) Alan Ayckbourn's comedy is about Christmas parties given each year by the same three couples. Staged by visiting director Sam Walters. (Not yet reviewed) TEL AVIV (Zavta) Sun. 8:30.

DANTON'S DEATH (Habimah) — One of the great plays of the nineteenth century, by Georg Buechner, the author of the better known "Wozzeck", deals with the problems of the French revolution. Both Danton and Robespierre arrive, each in his own way, at the conclusion that the ideals of the revolution are being distorted. (Not yet reviewed) TEL AVIV (Habimah) Sun., Mon., Wed.

FOR I STILL BELIEVE IN YOU (Cameri-Zavta) — Amos Keenan's new play deals with dreams, collective and individual dreams, which are invariably killed by the dreamers. (Not yet reviewed) TEL AVIV (Zavta) Sun. 8:30.

WHO IS WHAT? (Habimartef) — Three lesser known Chekhov stories in a one-man performance by Nissim Azikri, directed by newcomer Ernest Hefetz. (Not yet reviewed) (Habimartef) — Tel Aviv (Habimartef) Fri., Sat.

ONE DAY BEFORE... (Habimartef) A gangster melodrama with drugs and sex masquerading as a weighty problem play about contemporary Israel. Medium entertainment, poor acting, plenty of loud action. (See review).

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

Yefim Bronfmann — most promising young pianist from Russia — plays works by Scarlatti, Beethoven, Paganini Liszt, Ben-Haim, Debussy & Prokofiev — for the "Sharett Fund for Young Artists" at the KHAN. Saturday, at 7.30 p.m.

Music on the Campus — Vladimir and Aliza Landsman perform Beethoven's Romanze in G and the "Kreutzer" — Sonata — at the Wise Auditorium: Monday at 4.15 p.m

Music at Ein Karem — the "Jerusalem Woodwind Quintet" — H. Tel-Oren flute; Ehud Avichail, oboe; Alan Tchaikov, clarinet; Leon Zonnenblit, bassoon; Avraham Aharoni, horn — works by Haydn, Danzi, Starer, Taffanel Verzchetti & Ibert — at the Targ Music Centre, Ein Karem: Monday. Special United Tours bus leaves from office near King David at 7.50 p.m., from Kings Hotel at 8 p.m., from Mount Herzl at 8.10 p.m. — return trip assured.

Georgette Alkalay sings Beethoven and Mozart (at the piano: Philipp Regev), and plays Schubert and Schumann — at the YMCA Auditorium: Monday.

Israel Philharmonic Orchestra — Subscription Concert No.11 — Zubin Mehta conducting, with Yitzhak Perlman, violin — Ligeti, Vieuxtemps, Elgar: Thursday.

"From Bach to Offenbach" — an entertaining programme presented by the Opera Dept. of the Rubin Academy, Jerusalem, — Opera, Operetta and Musical Comedy, including a fully-staged performance of Offenbach's "Marriage by Lantern Light," wittily introduced by musical director Simon Sargon, and amusingly staged by Bonnie Glasgow — at the "Ohel" Auditorium: Sunday.

New Immigrant Composers present their work — Frederic Kaufman (USA) and Sara Feigin (Russia) — at the Israeli Music Centre, Chen Blvd. 6: Monday.

New Immigrants at the Museum:

★ Mark Drobinsky, cello, Victor Derevianko, piano — play Beethoven, Debussy, and Svetlana Kaufman plays Beethoven's Sonata, opus 111, and Prokofiev's Five Sarcasms — at the Recanati Auditorium, Tel Aviv Museum: Tuesday at 8 p.m.

★ Isser Bushkin, bass, with Yonathan Zak at the piano — songs by Tchaikovsky & Sviridov — at the Recanati Auditorium: Thursday, at 8 p.m.

Bach in the Church — the Israel Bach Society (Eli Freud, director) presents works by Bach & Schuetz, with Rena Polotika, soprano — at the Immanuel Church: Wednesday, at 8 p.m.

HAIFA

Israel Chamber Ensemble — Subscription Concert No.6 — Gary Bertini conducting, with "Rinat" Chamber Choir and soloists — Seter: "Shabbat" Cantata; Haydn: Harmony Mass — at the Haifa Auditorium: Saturday.

Haifa Symphony Orchestra — Subscription Concert No.10 — Series 'Aleph': Sunday, Series "Beth": Monday — Shmuel Friedman conducting, with David Danesi, doublebass, the Haifa Chamber Choir and soloists — Mozart: Symphony No.35; Angerer: Gloriatio; Haydn Mass ("Kettledrum") — at the Municipal Theatre.

"From Bach to Offenbach" — a most enjoyable entertainment — details as for Tel Aviv — at the "Shavit" Auditorium: Tuesday, at 9 p.m.

NAHARIYA

"From Bach to Offenbach" — an enjoyable treat — details as for Tel Aviv — at the "Hod" Auditorium: Wednesday, at 9.15 p.m.

TEL AVIV

I.P.O. — Subscription Concert No. 11, Series 6: Saturday — details as for Jerusalem.

Israel Philharmonic Orchestra — Subscription Concert No.11, Series 6: Sunday; Series 7: Monday (at 9 p.m.); Series 8: Tuesday — Zubin Mehta conducting, with Yitzhak Perlman, violin — Mozart, Berg, Tchaikovsky.

SPECIAL CONCERT: Wednesday — Zubin Mehta conducting, with Yitzhak Perlman, violin-Beethoven's Violin Concerto, and excerpts from Wagner operas

Fellini has made another fanciful journey into his past in "Amarcord," now showing in Tel Aviv.

CINEMA

• **AMARCORD** — Federico Fellini's reminiscences of small town Italian life in the 'thirties. Full of fantasy, nostalgia, poetic imaginings and earthy humour. Discursive but with some magical moments.

ASH WEDNESDAY — Elizabeth Taylor as an aging women who undergoes extensive cosmetic surgery to restore her fading beauty with the aim of regaining her husband's love. Silly film that concentrates on photographs of the actress before and after the operation which is dwelt on in detail. Wooden performances from Henry Fonda and Helmut Berger.

• **AVANTI** — Amusing, sweet-sour comedy about an American businessman discovering the truth about dear old Dad and a buxom young Englishwoman finding out she can attract even if overweight. Written and directed by Billy Wilder with top-notch performances from Jack Lemmon and Juliet Mills. Arouses continuous chuckles.

• **BREEZY** — May-December romance that is saved from mawkishness by the professionalism of William Holden's performance as a disillusioned, middle-aged businessman and the charm and sincerity of newcomer Kay Lenz's acting as the young hippie who falls in love with him. Clint Eastwood's direction is easy and unforced. Pleasant entertainment.

DON'T LOOK NOW — From a Gothic tale by Daphne du Maurier with Julie Christie and Donald Sutherland as a couple pursued by death and disaster in Venice. Director Nicolas Roeg produces some wonderful pictures of a disintegrating Venice and a frightening atmosphere filled with forebodings.

FRITZ THE CAT — Comic strip by Robert Crumb who, using animals as the chief protagonists, satirizes aspects of present day life in the U.S.A., with enough freedom to have earned the film an "X" certificate.

• **IL N'Y PAS DE FUMEE SANS FEU** — Author-director André Cayatte ("Mourir d'Aimer") attacks political corruption in a cleverly structured and deftly directed film that engages attention all through and is excellently acted by a first class cast.

• **LA NUIT AMERICAINE** — Francois Truffaut's warm and loving tribute to the magic of movie-making. Not profound but revealing and enjoyable. With Jean-Pierre Leaud, Jean-Pierre Aumont, Jacqueline Bisset and Valentina Cortesse.

• **L'EMMERDEUR** — Very funny and suspenseful black comedy about a confrontation between a hired assassin and a suicidal commercial traveller in men's shirts and ties. Lino Ventura as the man with the gun and Jacques Brel as the nuisance with the suitcase are wonderful foils for one another and will surely be teamed up together again. Great fun.

MALIZIA — Italian romantic comedy, tells of the complications which arise when a sweet but sensuous young woman becomes a servant girl.

MALTESE BIPPY — Rowan and Martin's own brand of hilarious comedy — very much U.S. style.

SARIT — Mawkish sentimentality plus a poor script, caricature-like characterization and inept direction make this would be tear-jerker about the sacrifices of an unmarried mother into probably the year's worst film. Written and directed by Georges Ovadia with Dahlia Friedland and Yigael Bashan starring.

• **THE SERPENT** — Fascinating spy thriller revolving round a KGB colonel who defects to the U.S.A. International cast includes Yul Brynner, Henry Fonda, Dirk Bogarde and Virna Lisi. Directed by Henri Verneuil. English dialogue.

• **SERPICO** — Based on the true-life story of crusading New York cop, Serpico, whose fight against police corruption led to the setting up of an investigating commission. Interesting film with an outstanding performance by Al Pacino in the title role. Directed by Sidney Lumet.

• **THE STING** — Thoroughly enjoyable caper with Paul Newman and Robert Redford as a couple of confidence men who are after a bigtime racketeer (Robert Shaw) who did away with one of their buddies. The two principals ooze charm. Directed by George Roy Hill ("Butch Cassidy and the Sundance Kid") with excellent recreation of a 'thirties milieu.

• **THE THREE MUSKETEERS** — Star-studded rehash of Dumas' novel. Entertaining, swashbuckling, colourful film shot on various Spanish locations. Look out for ex-Goon Spike Milligan as Raquel Welch's better half.

• **A TOUCH OF CLASS** — Sophisticated comedy about the war between men and women with the sparring partners being Glenda Jackson and George Segal. As long as comedy is king the film is entertaining: not so successful when it turns serious.

THE WAY WE WERE — Reminiscences of the American past with Barbra Streisand as a tough Communist and Robert Redford as the golden boy from Virginia she falls in love with. Enjoyable in parts.

OPERA

The Israel National Opera presents: Mozart: "Le nozze di Figaro," conductor: Fr. Chosel, with M.Glueckaman & Scarpinati, Miriam Laron, Netania Davrath, Bibiana Goldenthal, Roslyn Ghunever, Bar-Lev/Ben Shachar, Chana Chinitz, Simueli, Gerber, Cahana, Zipora Hochman, Rosenblat (Saturday); E. Kalman: "Die Zirkusprinzessin," conductors: A. Levanon/A. Taraki, with Esther Baumwol/Miriam Laron, Sami Bachar, Mordehai Ben-Shachar, Robert Gerber, Michael Cahana, Zipora Hochman, Rina Levy, Abraham Rettig (Monday); Verdi: "Rigoletto" (Tuesday); Puccini: "La Boheme" (Thursday) — all productions by Edis De-Philippe.

• recommended

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News Today and Tomorrow: 6.00 a.m., 8.00, 10.00, 11.00, 12.00, 1.00 p.m. 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and midnight. 2nd Programme: News Today and Tomorrow: 6.00 a.m. 7.00, 8.00, 9.00 10.00, 11.00, 12.00, 1.00 p.m. 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00. Midnight and 1.00 a.m. Newsreels: Today: 7.05 a.m. 1.05 p.m. Galei Zahal: News Today and Tomorrow: Every hour on the hour. Newsreels Today: 6.05 a.m. 12.05 and 6.05 p.m. and 12.05 a.m. Tomorrow: 8.05 a.m. 6.05 p.m. and 12.05 a.m.

ENGLISH NEWS AND PROGRAMMES

7.00 a.m. (4th programme and short waves), 9.55 a.m. (1st programme); 2.30-2.55 p.m. (4th programme and short waves), 4.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.45 p.m. (short waves)

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves), 10.55 a.m. (1st programme); 2.00-2.30 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.45-9.00 p.m. (4th programme). 11.00-1.00 a.m. (short waves)

1st Programme — 296, 542 and 221 M.
4th Programme — 457, 464 and 392 M.
Short Waves — 16, 19, 24, 31, 25, 31, and 49 M.

FIRST PROGRAMME
TODAY

7.55 a.m. Opening. 8.05 Musical Delicacies — Weber Flute Trio; Dvorak: String Quartet. 9.05 (Stereo) Mozart: Symphony No.29 (Rodan); Szymanowski: Violin Concerto No.1 (Totenberg-Singer) 9.55 English News. 10.05 Elgar: String Serenade (Rodan); Orgad: "The Story of a Flute." 10.55 French News.

11.00 News in easy Hebrew. 11.05 "Ivrit La'am."

11.15 Programmes for Elementary Schools. 11.50 Song and Melody. 12.05 "My Concert" — Avi Harani. 1.05 "Midday Concert." Mozart: Violin Concerto, K. 271 (Szeryng); Roussell: Symphony No.4 (Munch).

2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 Moment of Hebrew. 4.06 The Middle East.

4.55 English News.

5.05 "Classical Request Programme" — Scarlatti-Tomasini. "The Well-tempered Ladies"; Luigini: Egyptian Ballet.

5.55 French News

6.05 What will be heard? — a preview of next week's music programme produced by Gideon Rosengarten 6.30 Literary Magazine.

7.05 "The Weekly Column." 8.05 "Shabbat Album."

9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed — Haydn: Divertimento for 8 Wind Instruments; Mendelssohn: Symphonic Movement for Strings; Ravel: "Le Tombeau de Couperin". 10.05 Rachmaninov: Three Russian Songs: Prokofiev: Symphony No.5.

11.05 "Rediscovery." 11.35 "Finale." 12.05 A Moment of Poetry. 12.08 Close Down.

TOMORROW

7.55 a.m. Opening. 8.05 "Morning Concert" — Dvorak: Overture "In Nature's Realm"; Gounod: Little Symphony for Winds; Gershwin: "Rhapsody in Blue."

9.05 World of Science 9.50 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News. 11.05 "Curtain Up" 12.05 "Public Trial." 1.05 "Midday Concert" (Stereo) Hungarian Rhapsody No.2 (Stokowski); Tchaikovsky: Symphony No.5 (Abbado).

2.05 "Mother and Child." 3.05 "Chamber Music" — Hummel: Flute Trio; Borodin: String Quartet No.1. 4.05 "Me and My Prayer." 4.55 English News. 5.05 Musical continuity — produced by Paul Landau. 5.55 French News. 6.05 "Artists of yesterday" 6.40 Yiddish Songs. 7.05 Weekly Diary. 7.50 Bible Reading. 8.05 "Recital" — Willian Masselos plays Shumann's "Kreslerlana." 9.05 Hamavdil. 10.05 "Weekend with Authors and Readers." 11.05 "Listen and Solve." 12.05 A Moment of Poetry. 12.08 Close Down.

SECOND PROGRAMME

457, 423, 356, 249, 355 and 340 M.

TODAY: 5.58 a.m. Opening. 6.00 Religious Service. 6.10 Exercises. 6.30 Musical clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.05 "This Morning." 7.25 "Hebrew Songs. 7.55 "Green Light." 8.05 Announcements. 8.10 "Good Morning." 8.55 Names and Events in the Headlines. 9.05 "Good Morning" (cont.) 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. "At Midday." 2.05 "Till Four"—With Dalia Gutmann. 4.05 A Moment of Hebrew. 4.05 Shabbat Songs. 4.30 Thriller. 6.05 "The Mad '20's." 8.05 "A Matter of Taste." 8.55 Announcements. 9.05 "Just So" — with Iris Lavie and Dudu Topaz. 10.05 Hebrew Songs. 11.05 "Yaakov Agmon Entertains." 1.05 Close Down.

TOMORROW: 5.58 a.m. Opening. 7.00 Religious service. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning tunes — regards. 8.55 A. Allon's corner. 9.05 Morning tunes (cont.) 10.05 "Light and Classical Music." 11.05 "From the Four Corners of the World."

12.05 "It Makes Me Laugh."

1.05 p.m. Stage and Screen. 1.40 Erets Yisrael Reminiscences. 2.05 Where go go and light music. 2.25 "Songs and Tunes." 3.05 "At Lunch Time." 4.05 "A New Meeting" — with Burt Bacharach Songs. 5.05 Popular Songs. 6.05 "We stand on Guard." 6.30 Sports. 6.55 Announcements. 9.05 Musical. 9.45 Sports. 10.05 Oriental songs. 11.05 "Dori Ben-Zeev presents." 1.05 Close Down.

FIFTH PROGRAMME
445 M.

Today and Tomorrow: 6.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 423, 249, 355 and 340.5 M.

7.00 p.m. News in easy Hebrew, Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian 8.45 Russian 9.00 Close Down.

GALEI ZAHAL

Today: 5.58 a.m. Morning Prayer. 6.06 Morning tunes. 7.55 Programme trailer. 8.05 "Zahal's Newsreel." 8.20 Morning tunes (cont.) 9.05 Requests. 9.55 "The Short Hassidic Story." 10.05 Requests. 10.55 Uri Seia's Corner. 11.05 Warm and Tasty. 11.55 "What's New" 12.05 Zahal's Newsreel. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.35 Warm and Tasty.

1.55 p.m. Announcements to soldiers. 2.05 Hebrew Hit Parade. 4.05 Yehoram Gaon's programme. 4.55 Prophetic Portion of the Week. 5.05 "Those Were the Days"—"June 1946" 6.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 Didi Manousi's short Friday. 8.05 "Personal File." 9.05 "Love with Everything." 10.05 "An Hour with Ora Herzog." 11.05 "Saturday's Tea." 11.53 Midnight talk. 12.05 Zahal's Newsreel. 12.30 Night Birds. 3.05 Tunes in the night.

Tomorrow: 5.58 a.m. Morning Prayer. 6.06 Saturday Morning. 8.05 Zahal's Newsreel. 8.30 Saturday Morning (cont.) 8.55 Programme Trailer 9.05 "Sandwich" 11.05 "The Third Man" 12.05 "Moby Dick." 1.05 Personal Questions — Yaakov Agmon's programme.

2.05 p.m. "The Seventh Day" — two hours with Zaharira Harifay. 4.05 "Army Post Office Box 1005." 5.05 Zahal's Newsreel. 6.05 "Disclosures" 7.05 "From him to you." 8.05 "By Request." 9.05 Tradition, tradition. 9.35 Music from the shows. 10.05 "Let's Talk" — with Nathan Donewitz. 10.15 "World Cup on the Line." 11.05 "Connected Vessels." 11.58 Midnight talk. 12.05 Zahal's Newsreel. 12.30 "Night birds." 3.05 Tunes in the night.

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